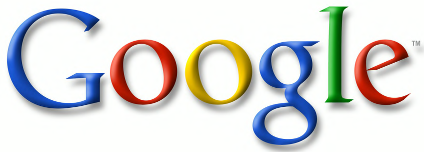


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BALLADS

OF

UHLAND, GOETHE, SCHILLER.

Foreign Classics.

BALLADS

OF

UHLAND, GOETHE, SCHILLER.

WITH

INTRODUCTIONS TO EACH POEM, COPIOUS EXPLANATORY NOTES, AND BIOGRAPHICAL NOTICES.

BY

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PREFACE.

In preparing this volume of German Ballads, it has been the Editor's aim to provide a book both adapted to the use of Schools and of private students of German Poetical Literature.

The first place in the book has been assigned to the Ballads of Uhland, not only because of the comparative simplicity of their language, but chiefly because they appeared most to accord with English taste, and also because many of them have already, by translations, been made familiar to the English public.

The selection from Goethe's Ballads has necessarily been more limited in a book chiefly designed for the use of beginners and young persons. On the other hand, nearly the whole of Schiller's Ballads have been included, as they are in every respect excellently adapted to the purpose.

Schiller's "Song of the Bell," although belonging to a different style of Poetry, has been added to this collection of Ballads. It is hoped that this addition may prove acceptable to many, as great pains have been taken by the Editor to explain to the English reader all the difficulties, and to help the student to a full appreciation of the beauties of this celebrated and admirable poem.

Each Ballad is provided with an introduction, giving a brief sketch of its incidents, and, in many instances, further literary and other subsidiary information, useful for the complete understanding of the poem.

The Notes have been composed in accordance with the principles which have guided the Editors of the other volumes belonging to the same series. It is hoped that, for the purpose of explanation, they will be found reasonably exhaustive, and that the student will be enabled to master not merely the language of the text, but the poet's train of thought, as well as the allusions and other collateral matters.

WALTHAMSTOW, *July* 22, 1863.

PREFACE TO THE SECOND EDITION.

In acknowledging the favourable reception which the first edition of the GERMAN BALLADS has met with (the book having been introduced into several schools, and set for the University of Cambridge Local Examinations for Boys and for Girls, 1867, and also 1868), the Editor has thought it his duty to spare no pains to make the second edition as perfect as possible.

The alterations made in the Introductions and Notes are numerous, and it is hoped that they will be deemed improvements.

The Editor trusts the book will thus contribute towards promoting the study of German poetical literature, and continue to deserve the patronage which it has hitherto experienced.

CAMBRIDGE, *May* 1, 1868.

Die Vätergruft.

An aged warrior repairs to a chapel in which the coffins of his ancestors are deposited. On his entering the gloomy choir he is warned, in an unearthly song, of his impending end, by the spirits of his departed ancestors; and, obeying their call, he lies down in a coffin yet empty, and breathes his last.

Es gieng wohl[1] über die Haide
Zur[2] alten Kapell' empor
Ein Greis im Waffengeschmeide[3]
Und trat in den dunkeln Chor.

Die Särge seiner Ahnen
Standen die Hall'[4] entlang,
Aus der Tiefe[5] thät[6] ihn mahnen
Ein wunderbarer Gesang.

„Wohl hab' ich euer Grüßen,
Ihr Heldengeister! gehört,

[1] wohl, adv., often, as here, used almost pleonastically in *popular* poetic tales and ballads; is not expressed in English.

[2] The definite article is in German, both in prose and poetry, often employed at the beginning of a narrative or tale, where in English the indefinite article is more correctly used.

[3] Waffengeschmeide, poet. for Waffen, Rüstung, &c. *arms, armour;* in W., *clad in arms.*

[4] Halle, *hall*, in poetry often used to designate almost any sort of building or apartment; Halle, in churches or chapels, *porch*.

[5] Tiefe, *depth*, here either obscurity or extremity (remotest point).

[6] thät, antiquated imperfect of the verb thun, which, followed by an infinitive, is in *popular* language and poetry sometimes used pleonastically as an auxiliary verb instead of the verb.

Eure Reihe soll ich schließen:[7]
Heil mir! ich bin es werth."[8]

Es stand an kühler Stätte
Ein Sarg noch ungefüllt,
Den nahm er zum Ruhebette,
Zum Pfühle nahm er den Schild.

Die Hände thät er falten
Auf's Schwert, und schlummert' ein.
Die Geisterlaute[9] verhallten;
Da mocht' es gar stille sein.[10]

[7] Reihe, *series, line, rank;* schließen, *to close, fill up;* Eure Reihe soll ich schließen, *I am to complete your ranks.*
[8] ich bin es werth, *I am worthy of doing so.*
[9] Die Geisterlaute, *the ghostly, unearthly sounds* or *voices.*
[10] Da mocht' es gar stille sein, *there surely all was very silent,* or *there surely the silence was deep.*

Die sterbenden Helden.

This ballad is in the form of a dialogue between two Swedish warriors, fatally wounded in a battle between Danes and Swedes. The younger man bewails his sad fate, thus to be obliged to leave behind him mother and love, and to go to judgment without having any noble deeds emblazoned on his shield. The old man consoles him by telling him, that his mother and love would soon follow him, that the judges would still account him worthy of the heroes' feast in Valhalla, as he had died a hero's death for his country.

Der Dänen Schwerter drängen Schwedens Heer
Zum wilden Meer.
Die Wagen klirren fern, es blinkt der Stahl
Im Mondenstrahl.
Da liegen, sterbend, auf dem Leichenfeld[1]
Der schöne Sven und Ulf, der graue Held.

[1] Leichenfeld, *field strewed with dead bodies, battle-field.*

Sven.

O Vater! daß[2] mich in der Jugend Kraft
Die Norne[3] rafft!
Nun schlichtet nimmer meine Mutter mir
Der Locken Zier.
Vergeblich spähet meine Sängerin[4]
Vom hohen Thurm in alle Ferne hin.

Ulf.

Sie werden jammern, in der Nächte Graun
Im Traum uns schaun.
Doch sei getrost! bald bricht der bittre Schmerz
Ihr treues Herz.
Dann reicht die Buhle dir bei Odin's[5] Mahl,
Die goldgelockte, lächelnd den Pokal.

Sven.

Begonnen hab' ich einen Festgesang
Zum Saitenklang,[6]
Von Königen und Helden grauer Zeit[7]
In Lieb und Streit.
Verlassen hängt die Harfe nun, und bang
Erweckt der Winde Wehen ihren Klang.

Ulf.

Es glänzet hoch und hehr im Sonnenstrahl
Allvaters Saal,

2 O Vater! daß, &c., *elliptical* for schade, daß or weh mir. daß — *woe is to me.*

3 Norne, *Norn* or *Norna*, the Greek *μοῖραι*, or the Rom. Parcae.

4 Sängerin. *minstrel girl.*

5 Odin, *Odin*, the principal divinity of the Scandinavians. He is called *Allvater* (*i.e.* Father of All), and *Father of Time*, also *Father of the Slain*, because he received into Valhalla the heroes that had fallen in battle; there they were supposed to feast every day on wild boar.

6 Zum Saitenklang, lit. *to the music of strings*, *i.e.* my harp.

7 grauer Zeit, lit. *of grey*, *i.e.* olden times.

Die Sterne wandeln unter ihm, es ziehn
Die Stürme hin.
Dort tafeln mit den Vätern wir in Ruh,
Erhebe dann dein Lied und end' es du!

Sven.

O Vater! daß mich in der Jugend Kraft
Die Norne rafft!
Noch leuchtet[8] keiner hohen Thaten Bild[9]
Auf meinem Schild.
Zwölf Richter thronen, hoch und schauerlich,
Die werthen nicht des Heldenmahles mich.

Ulf.

Wohl wieget Eines viele Thaten auf, —
Sie achten drauf[10] —
Das ist um deines Vaterlandes Noth
Der Heltentod.
Sieh hin! die Feinde fliehen! blick hinan;
Der Himmel glänzt, dahin ist unsre Bahn.

[8] leuchtet, *shines;* translate here: is emblazoned.
[9] Bild, here *escutcheon.*
[10] drauf, for darauf; achten auf, *to mind, regard, value.*

Der blinde König.

A blind old King, bewailing the loss of his daughter Gunilda, calls in vain upon his warriors to bring back his child, who is held captive by a powerful robber-chief; his young son at last, moved by the father's tears, and stung by the robber's taunts, undertakes to bring his sister back. He slays the giant with his father's sword, and returns with the fair Gunilda to the King, who had been anxiously awaiting the result of the unequal fight.

Was[1] steht der nord'schen Fechter Schaar
Hoch auf des Meeres Bord?[2]
Was will in seinem grauen Haar
Der blinde König dort?
Er ruft, in bittrem Harme
Auf seinen Stab gelehnt,
Daß über'm Meeresarme
Das Eiland wiedertönt:[3]

„Gieb, Räuber, aus dem Felsverließ[4]
Die Tochter mir zurück!
Ihr Harfenspiel, ihr Lied, so süß,
War meines Alters Glück.
Vom Tanz auf grünem Strande
Hast du sie weggeraubt,
Dir ist es ewig Schande,
Mir beugt's das graue Haupt."

Da tritt aus seiner Kluft hervor
Der Räuber, groß und wild
Er schwingt sein Hünenschwert[5] empor
Und schlägt an seinen Schild:
„Du hast ja viele Wächter,[6]
Warum denn litten's die?[7]
Dir dient so mancher Fechter,
Und keiner kämpft um sie?"

Noch stehn die Fechter alle stumm,
Tritt keiner aus den Reihn,[8]

[1] Was, for warum, *why?*
[2] Bord, *border, brim;* here *shore.*
[3] Daß—wiedertönt, *that the island lying across, the inlet, or bay re-echoes.*
[4] Felsverließ, *rocky keep, dungeon hewn in a rock.*
[5] Hünenschwert, *his mighty* (or *giant*) *sword.*
[6] Wächter, *warder, guard.*
[7] Warum denn litten's die? *why did they allow her to be carried off?*
[8] Reihn, *ranks.*

Der blinde König kehrt sich um:
„Bin ich denn ganz allein?"
Da faßt des Vaters Rechte
Sein junger Sohn so warm:
„Vergönn' mir's, daß ich fechte!
Wohl[9] fühl ich Kraft im Arm."

„O Sohn! der Feind ist riesenstark,
Ihm hielt noch Keiner Stand.
Und doch! in dir ist edles Mark,
Ich fühl's am Druck der Hand.
Nimm hier die alte Klinge!
Sie ist der Skalden[10] Preis.[11]
Und fällst du, so verschlinge
Die Fluth mich armen Greis!"

Und horch! es schäumet und es rauscht
Der Nachen über's Meer.
Der blinde König steht und lauscht,
Und Alles schweigt umher;
Bis drüben sich erhoben[12]
Der Schild' und Schwerter Schall,[13]
Und Kampfgeschrei und Toben,
Und dumpfer Wiederhall.

Da ruft der Greis so freudig bang:[14]
„Sagt an, was ihr erschaut!
Mein Schwert, ich kenn's am guten Klang,
Es gab so scharfen Laut." —

9 Wohl, *truly*.

10 Skalden, *scalds*, the old Scandinavian bards.

11 Preis, *praise*. The meaning of the verse is, that the sword has been praised by the Scalds.

12 sich erheben, *to be raised* (as a voice or sound).

13 Schall, *clangour, din*.

14 so freudig bang, *with anxious joy, in tones of joy or fear*.

„Der Räuber ist gefallen,
Er hat den blut'gen Lohn.
Heil dir, du Held vor[15] allen,
Du starker Königssohn!"

Und wieder wird es still umher,
Der König steht und lauscht:
„Was hör' ich kommen über's Meer?
Es rudert und es rauscht."[16] —
„Sie kommen angefahren,[17]
Dein Sohn mit Schwert und Schild,
In sonnenhellen Haaren
Dein Töchterlein Gunild."

„Willkommen!" — ruft vom hohen Stein
Der blinde Greis hinab —
„Nun wird mein Alter wonnig sein
Und ehrenvoll mein Grab.
Du legst mir, Sohn, zur Seite
Das Schwert von gutem Klang,
Gunilde, du Befreite,
Singst mir den Grabgesang."

15 vor, *above* (denoting pre-eminence).

16 Es rudert und es rauscht, *there is a sound of rowing of oars and of roaring* (of water).

17 sie—angefahren, *they are coming in the boat.*

Das Schloss am Meere.

This ballad is in the shape of a dialogue. The subject is the untimely death of a beautiful young princess who with her royal parents dwelt in the Castle by the Sea.

Hast du das Schloß gesehen,
Das hohe Schloß am Meer?
Golden und rosig wehen[1]
Die Wolken drüber her.

Es möchte sich niederneigen[2]
In die spiegelklare[3] Fluth;
Es möchte streben und steigen
In der Abendwolken Gluth.

„Wohl hab' ich es gesehen,
Das hohe Schloß am Meer,
Und den Mond darüber stehen,
Und Nebel weit umher."

Der Wind und des Meeres Wallen
Gaben sie frischen Klang?
Vernahmst du aus den Hallen
Saiten und Festgesang?

„Die Winde, die Wogen alle
Lagen in tiefer Ruh,
Einem Klagelied[4] aus der Halle
Hört' ich mit Thränen zu."

[1] wehen, *to float, glide.*
[2] Es möchte sich niederneigen, *it seems as if stooping downwards.*
[3] die spiegelklare Fluth, *the glassy waves.*
[4] Klagelied, *dirge.*

Sahest du oben gehen
Den König und sein Gemahl?
Der rothen Mäntel Wehen,
Der goldnen Kronen Strahl?

Führten sie nicht mit Wonne
Eine schöne Jungfrau dar[5]
Herrlich wie eine Sonne,
Strahlend im goldnen Haar?

„Wohl sah ich die Eltern beide,
Ohne der Kronen Licht,[6]
Im schwarzen Trauerkleide;
Die Jungfrau sah ich nicht."

dar (used only in separable compounds for da, with verbs denoting motion), hin; darführen (an unusual and rare word), *to lead forward, to lead.*

[6] Ohne der Kronen Licht, *without their glistening crowns.*

Die Rache.

A knight has been killed by his attendant, who, after sinking the body in the Rhine, puts on the knight's armour, and mounts his horse, intending to ride over the bridge. The horse starts, and rears, and throws him into the water, where he is drowned, being dragged down by the murdered knight's heavy armour.

Der Knecht[1] hat erstochen[2] den edeln Herrn,
Der Knecht wär'[3] selber ein Ritter gern.

[1] Der Knecht, *a squire* (a shield-bearer of a knight).
[2] erstochen, p. part. from erstechen. *to stab.*
[3] wär' gern, *would fain be, would like to be.*

Er hat ihn erstochen im dunkeln Hain
Und den Leib versenket[4] im tiefen Rhein.

Hat angeleget[5] die Rüstung blank,
Auf des Herren Roß sich geschwungen[6] frank.

Und als er sprengen will über die Brück',
Da stutzet[7] die Roß und bäumt sich zurück.

Und als er die güldnen[8] Sporen ihm gab,
Da schleudert's ihn wild in den Strom hinab.[9]

Mit Arm, mit Fuß er rudert und ringt,
Der schwere Panzer ihn niederzwingt.[10]

[4] versenken, the active and regular verb, *to sink, to put under water.*
[5] anlegen, *to put on, to don.*
[6] sich geschwungen frank auf, *has gaily mounted.*
[7] stutzen, *to shy, to start.*
[8] güldnen, in prose goldenen, *golden spurs*, the sign of knighthood; another of the spoils which he had taken from his master.
[9] schleudert's ihn hinab, *it* (*i.e.* the horse) *throws him down.*
[10] niederzwingen, *to drag downwards.*

Das Schwert.

A young hero tries a sword that he had ordered of an armourer.

Zur Schmiede[1] gieng ein junger Held,
Er hatt' ein gutes Schwert bestellt.
Doch als er's wog in freier[2] Hand,
Das Schwert er viel zu schwer erfand.

[1] Zur Schmiede, *to a smithy.*
[2] in freier Hand, *in his hand.*

Der alte Schmied den Bart sich streicht:[3]
„Das Schwert ist nicht zu schwer noch leicht,[4]
Zu schwach ist Euer Arm, ich mein',
Doch morgen soll geholfen sein."[5]

„Nein, heut! bei aller Ritterschaft![6]
Durch[7] meine, nicht durch Feuers Kraft."
Der Jüngling spricht's, ihn Kraft durchdringt,
Das Schwert er hoch in Lüften schwingt.

[3] den Bart sich streicht, *strokes his beard.*
[4] nicht zu schwer noch leicht, *the sword is neither too heavy nor too light.*
[5] soll geholfen sein, *that shall be remedied.*
[6] bei aller Ritterschaft! *by all knighthood, i.e.* by all that becomes a knight, by my word as a knight.
[7] Durch depends on geholfen in the preceding stanza.

Siegfried's Schwert.

Young Siegfried—in after-life a famous knight, whose valiant deeds are celebrated in countless romances—leaves home, urged by his love for adventure. Being but a boy, he is not permitted to wear arms, but has, much to his grief, to content himself with a stick. He reaches a smithy, and binds himself apprentice, in order to learn from the master how to make good swords; and when he has at last succeeded to forge one for himself, he leaves him 'to fight against giants and dragons in forest and field.

Jung Siegfried war ein stolzer Knab'
Gieng[1] von des Vaters Burg herab.

Wollt' rasten nicht in Vaters Haus,
Wollt' wandern in alle Welt hinaus.[2]

[1] gieng herab, *descended.*
[2] Wollt' wandern in alle Welt hinaus, *longed to wander through the world wide.*

Begegnet' ihm manch Ritter werth[3]
Mit festem Schild und breitem Schwert.

Siegfried nur einen Stecken trug,
Das war ihm bitter und leid genug.[4]

Und als er gieng im finstern Wald,
Kam er zu einer Schmiede bald.

Da sah er Eisen und Stahl genug,
Ein lustig Feuer Flammen schlug.[5]

„O Meister, liebster Meister mein!
Lass du mich deinen Gesellen sein!

Und lehr' du mich mit Fleiß und Acht,[6]
Wie man die guten Schwerter macht!"

Siegfried den Hammer wohl schwingen kunnt,[7]
Er schlug den Amboß in den Grund.

Er schlug, daß weit der Wald erklang
Und alles Eisen in Stücke sprang.

Und von der letzten Eisenstang'
Macht' er ein Schwert, so breit und lang.

„Nun hab' ich geschmiedet ein gutes Schwert,
Nun bin ich wie andre Ritter werth,[8]

Nun schlag' ich wie ein andrer Held
Die Riesen und Drachen in Wald und Feld."

[3] manch Ritter werth, *many a worthy knight.*

[4] Das war ihm bitter und leid genug, *he felt rather pained and sore at that.*

[5] Flammen schlug, *flamed, blazed.*

[6] Acht, *care, attention.*

[7] kunnt, obsolete form for konnte.

[8] wie andre Ritter werth, *as worthy as any other knights.*

Sankt Georgs Ritter.

Pascal Vivas is the name of a renowned Castilian knight in the army of Count Fernandes of Castile, who is waging war against the Moors, and is encamped in the town of St. Stephen of Gormaz. Pascal leaves the Castilian camp, and repairs to a chapel dedicated to his patron St. George, which stands away from the noisy camp, on a hill in the depth of a large forest. He leaves his armour and horse outside at the chapel entrance, kneels before the altar, and is soon so much absorbed by his devotions that he does not hear the din of the battle raging in the plain, the Moorish king Almansor having in the mean time attacked the Castilian camp. But his patron St. George is watching; he descends from the clouds, dons the armour and mounts the horse of Pascal Vivas, and hurries down to the battle-field, where he not only defeats the Moors, but even captures Almansor's standard.

After finishing his devotions Pascal resumes his armour and weapons, remounts his horse, and rides back to the camp; there he is saluted by the army as victor, and the pride of Castilian chivalry. At first he marvels at being thus greeted, but a glance at his battered and blood-stained armour and his wounded horse reveals to him that his patron St. George has done battle for him in his absence.

In the second ballad the Countess Julia is carried off by Fatiman, the nephew of Almansor, and ten Moorish knights. They pass through the same forest mentioned in the first ballad; as the Countess descries the image of St. George above the door of his chapel, she implores the Saint to rescue her from her enemies. Her prayer is heard: a knight, mounted on a white charger, gallops down the hill upon which the chapel is standing, attacks and routs the Moors. The Countess Julia is free; but as she raises her eyes, the knight has disappeared, and only report says that her deliverer was Pascal Vivas.

1.

Hell erklingen die Trommeten
Vor Sankt Stephan von Gormaz,[1]
Wo Fernandes von Kastilien
Lager hält,[2] der tapfre Graf.

[1] Sankt Stephan von Gormaz, *St. Stephan of Gormaz* (Spanish, *S. Estévan de Gormaz*), a small town on the river Douro in Old Castile.

[2] Lager halten, *to be encamped.*

Almansor, der Mohrenkönig,
Kommt[3] mit großer Heeresmacht
Von Cordova hergezogen,
Zu erstürmen jene Stadt.
Schon gewappnet[4] sitzt zu Pferde
Die kastil'sche Ritterschaar;[5]
Forschend reitet durch die Reihen
Fernandes, der tapfre Graf:
„Paskal Vivas! Paskal Vivas!
Preis[6] kastil'scher Ritterschaft!
Alle Ritter sind gerüstet,
Du nur fehlest auf dem Platz.
Du, der erste sonst zu Rosse,[7]
Sonst der erste zu der Schlacht,
Hörst du heute nicht mein Rufen,
Nicht der Schlachttrommeten Klang?
Fehlest du dem Christenheere
Heut, an diesem heißen Tag?[8]
Soll[9] dein Ehrenkranz verwelken,
Schwinden deines Ruhmes Glanz?"
Paskal Vivas kann nicht hören,
Fern ist er im tiefen Wald,
Wo auf einem grünen Hügel
Sankt Georgs Kapelle ragt.[10]
An der Pforte steht sein Roß,
Lehner Speer und Stahlgewand,[11]

[3] Kommt hergezogen, *marches, advances.*
[4] gewappnet, *armed.*
[5] Ritterschaar, *body of knights.*
[6] Preis, *i.e. praise, glory.* So Horace, 'grande decus, columenque rerum.' Later, in the same ballad, he is called Stolz (*pride*) kastil'scher Ritterschaft.
[7] zu Rosse, *on horseback.*
[8] an diesem heißen Tag, *on this hot day, i.e.* in sanguinary conflict.
[9] Soll — Glanz, *is your crown of glory to fade, and the splendour of your fame to dwindle away?*
[10] ragt, *is towering, stands.*
[11] Stahlgewand, lit. *steel-clothing, i.e.* armour.

Und der Ritter knieet betend
Vor dem heiligen Altar;
Ist in Andacht ganz versunken,[12]
Höret nicht den Lärm der Schlacht,
Der nur dumpf wie Windestosen[13]
Durch das Waldgebirge[14] hallt;
Hört nicht seines Rosses Wiehern,
Seiner Waffen dumpfen Klang.
Doch es wachet sein Patron,[15]
Sankt Georg, der treue, wacht;
Aus der Wolke steigt er nieder,
Legt des Ritters Waffen an,
Setzt sich auf das Pferd des Ritters
Fleugt[16] hinunter in die Schlacht.
Keiner hat wie er gestürmet,
Held des Himmels, Wetterstrahl;
Er gewinnt Almansors Fahne
Und es flieht die Mohrenschaar.
Paskal Vivas hat beschlossen
Seine Andacht am Altar,
Tritt aus Sankt Georgs Kapelle
Findet Roß und Stahlgewand;
Reitet sinnend nach dem Lager,
Weiß nicht, was es heißen mag,
Daß Trommeten[17] ihn begrüßen
Und der festliche Gesang:
„Paskal Vivas! Paskal Vivas!
Stolz[18] kastil'scher Ritterschaft!

[12] Ist—versunken, *is quite lost in devotion.*
[13] Windestosen, *tempest-roaring.*
[14] Waldgebirge, *forest-range.*
[15] Doch—Patron, *but his patron is awake,* or *watching.*
[16] Fleugt (antiquated form for fliegt) hinunter, *flies down.*
[17] Trommete, more commonly written Drommete, used in poetry for Trompete, *trumpet.*
[18] Stolz, *vide* note 6 above.

Sei gepriesen, hoher Sieger,
Der Almansors Fahne nahm!
Wie sind deine Waffen blutig,
Wie zermalmt[19] von Stoß und Schlag!
Wie bedeckt dein Roß mit Wunden,
Das so muthig eingerannt!"[20]
Paskal Vivas wehrt vergebens
Ihrem Jubel und Gesang,
Neiget demuthsvoll sein Haupt,
Deutet schweigend himmelan.

2.

In den abendlichen Gärten[21]
Gieng die Gräfin Julia;
Fatiman, Almansors Neffe,
Hat die Schöne dort erhascht;
Flieht mit seiner süßen Beute
Durch die Wälder Nacht und Tag,
Zehn getreue Mohrenritter
Folgen ihm gewappnet nach.
In des dritten Morgens Frühe
Kommen sie in jenen Wald
Wo auf einem grünen Hügel
Sankt Georgs Kapelle ragt.
Schon von Weitem blickt die Gräfin
Nach des Heil'gen Bild hinan,
Welches ob[22] der Kirchenpforte,
Groß in Stein gehauen, prangt:[23]

[19] zermalmt, *crushed from thrust and blow.*

[20] eingerannt, from einrennen, *to run into, to attack.*

[21] In den abendlichen Gärten *in the shady gardens at evening.*

[22] ob, preposition governing the genitive, only used in poetry instead of über, *above.*

[23] prangt, *is displayed.*

Wie er in des Lindwurms[24] Rachen
Mächtig sticht den heil'gen Schaft,
Während, an den Fels gebunden,
Bang die Königstochter harrt.[25]
Weinend und die Hände ringend,
Ruft die Gräfin Julia:
„Sankt Georg, du heil'ger Streiter,
Hilft mir aus des Drachen Macht!“
Siehe! wer auf weißem Rosse
Sprengt von der Kapell' herab?
Goldne Locken wehn im Winde
Und der rothe Mantel wallt.
Mächtig ist sein Speer geschwungen,
Trifft den Räuber Fatiman,
Der sich gleich[26] am Boden krümmet,[27]
Wie der Lindwurm einst[28] gethan.
Und die zehen Mohrenritter
Hat ein wilder Schreck gefaßt;
Schild und Lanze weggeworfen,
Fliehn sie über Berg und Thal.
Auf den Knieen wie geblendet,
Liegt die Gräfin Julia:
„Sankt Georg, du heil'ger Streiter,
Sei gepriesen tausendmal!“
Als sie wieder hebt die Augen,
Ist der Heil'ge nicht mehr da.
Und es geht nur dumpfe Sage,[29]
Daß es Paskal Vivas war.

[24] Lindwurm, *dragon*. St. George, a Cappadocian prince, delivered the Princess Aja from a dragon. He is represented as a handsome youth in armour, on horseback, and in the act of killing a dragon.

[25] Bang — harrt, *anxiously the princess watches*, referring to the Princess Aja.

[26] gleich, *instantly*.

[27] sich krümmen, *to write*.

[28] einst, *once, formerly*.

[29] es geht nur dumpfe Sage, *there is only a popular tradition*.

C

Bertran de Born.

This ballad is founded on an historical incident in the life of Henry II., Plantagenet, King of England, Duke of Guienne, &c. The latter part of this monarch's reign was much disturbed by family discord and contention, his sons rising in rebellion against their father, having been instigated thereto by their own mother, Queen Eleanor, and several of the king's vassals, amongst the foremost of whom was Bertran de Born, a knight and troubadour, and Lord of the castle of Autafort in France. The eldest of Henry II.'s sons, Prince Henry, having been killed in a battle fought against his father, the king, in order to punish the man who had seduced his son from his allegiance, and thus had been the cause of his death, besieged, stormed, and burnt down the castle of Autafort.

The following ballad describes the interview between Henry II. and Bertran de Born, who, after the destruction of his stronghold, had been taken prisoner, and who, laden with fetters, is standing before the king.

The sovereign angrily accuses his prisoner of having raised sedition in his dominions, and of having seduced his children from their duty and allegiance. Bertran confesses his guilt; but when he reminds the king of Prince Henry's repentance at his dying moment, his friendship for himself, and his own present helpless and degraded condition, the king relents, and orders his fetters to be taken off.

Droben auf dem schroffen Steine,
Raucht in Trümmern Autafort,[1]
Und der Burgherr steht gefesselt
Vor des Königs Zelte dort:
„Kamst du, der[2] mit Schwert und Liedern
Aufruhr trug von Ort zu Ort

[1] Raucht in Trümmern Autafort, *Autafort is smoking in ruins, i.e.* the ruins of Autafort are smoking.

[2] der — trug, *who with sword and songs didst carry sedition from place to place.* Bertran de Born was one of the most powerful writers of *sirventes*, a species of poetry in use among the troubadours.

Der die Kinder aufgewiegelt[3]
Gegen ihres Vaters Wort?

Steht vor mir, der[4] sich berühmet
In vermeßner Prahlerei:[5]
Daß[6] ihm nie mehr als die Hälfte
Seines Geistes nöthig sei?
Nun der halbe[7] dich nicht rettet,
Ruf' den ganzen doch herbei,
Daß er neu dein Schloß dir baue,
Deine Ketten brech' entzwei."

„Wie du sagst, mein Herr und König!
Steht vor dir Bertran de Born,
Der mit einem Lied entflammte
Perigord und Ventadorn,[8]
Der dem mächtigen Gebieter
Stets im Auge war ein Dorn,[9]
Dem zu Liebe[10] Königskinder
Trugen ihres Vaters Zorn.

Deine Tochter saß im Saale,
Festlich,[11] eines Herzogs Braut,[12]
Und da sang vor ihr mein Bote,
Dem ein Lied ich anvertraut,

[3] Der — aufgewiegelt, *who didst incite to rebellion the children.* Henry had four sons: Henry, Richard, Geoffrey, and John.
[4] der, *he,* or *the man who.*
[5] In vermeßner Prahlerei, *with presumptuous boast.*
[6] Daß—sei, *that he never required more than half of his wits.*
[7] Nun der halbe, *now that the half, i.e.* half of your wits.
[8] Perigord, *Périgord,* a former province in the south-west of France; Ventadorn, *Ventadour,* a small town in the French province of Limousin.
[9] Dorn, lit. *a thorn in the eye, i.e.* the cause of jealousy, of anger.
[10] Dem zu Liebe, *for whose sake.*
[11] Festlich, *arrayed for a feast.*
[12] eines Herzogs Braut, *a Duke's betrothed.* Maud, afterwards married to Henry V., Duke of Saxe.

Sang, was einst ihr Stolz gewesen,
Ihres Dichters Sehnsuchtlaut,[13]
Bis ihr leuchtend Brautgeschmeide[14]
Ganz von Thränen war bethaut.

Aus des Oelbaums Schlummerschatten[15]
Fuhr dein bester Sohn empor,[16]
Als mit zorn'gen Schlachtgesängen
Ich bestürmen ließ sein Ohr.
Schnell war ihm das Roß gegürtet[17]
Und ich trug das Banner vor,
Jenem Todespfeil entgegen,[18]
Der ihn traf vor Montforts Thor.

Blutend lag er mir im Arme;
Nicht der scharfe, kalte Stahl —
Daß er sterb' in deinem Fluche,[19]
Das war seines Sterbens Qual.
Strecken wollt' er dir die Rechte[20]
Ueber Meer, Gebirg und Thal;
Als er deine nicht erreichet,
Drückt' er meine noch einmal.

Da, wie Autafort dort oben,
Ward gebrochen meine Kraft;
Nicht die ganze, nicht die halbe
Blieb mir, Saite nicht, noch Schaft.[21]

13 Ihres Dichters Sehnsuchtlaut, *her poet's yearning;* lit. the expression of her poet's yearning.

14 leuchtend Brautgeschmeide, *glittering bridal trinkets.*

15 Aus—Schlummerschatten, *out of an olive-tree's sleep inviting shadow.*

16 Fuhr—empor, *started up.*

17 gegürtet, *girdled, i.e.* saddled.

18 Jenem Todespfeil entgegen, *in the direction of that deadly arrow.*

19 Daß—Fluche, (*but*) *the fact that he died having been cursed by thee.*

20 Rechte, *his right, i.e.* hand.

21 Saite nicht, noch Schaft, *neither string nor spear.*

Leicht hast du[22] den Arm gebunden,
Seit der Geist mir liegt in Haft;[23]
Nur zu einem Trauerliede[24]
Hatt' er sich noch aufgerafft."[25]

Und der König senkt die Stirne:
„Meinen Sohn hast du verführt,
Hast der Tochter Herz verzaubert,
Hast auch meines nun gerührt.
Nimm die Hand, du Freund des Todten![26]
Die, verzeihend, ihm gebührt.[27]
Weg die Fesseln! Deines[28] Geistes
Hab' ich einen Hauch verspürt.

[22] Leicht hast du, *it was easy for thee to.*

[23] Haft, *bonds, prison.*

[24] Trauerliede, *mourning song, song of sorrow,* referring to the *sirventes,* composed in remembrance of Prince Henry.

[25] sich aufraffen, *to arouse oneself.*

[26] des Todten, *of the dead, i.e.* of my dead son.

[27] Die—gebührt, *which, forgiving is due to him, i.e.* since I have forgiven him.

[28] Deines—verspürt, *I have felt the influence of thy great spirit and genius.*

Merlin der Wilde.

Merlin der Wilde, in English called Merlin the Wizard or Merlin of the Wood, is the name of a famous magician said to have been contemporary with King Arthur of the Round Table, and celebrated in the romances and legends of chivalry, as for instance in Spenser's "Faëry Queen." He is said to have dwelt, amongst the deer, in an immense solitary forest, and to have been possessed of supernatural knowledge and powers of divination.

This ballad is dedicated and addressed to Karl Mayer,* in acknowledgment of a copy of his „Lieder" which he had presented to Uhland.

* Born 1786, at Neckar-Bischoffsheim, in the kingdom of Würtemberg. He was an intimate friend of Uhland's, and himself a poet of some merit. The volume of poems here referred to was first published

The poet says that his friend's „Lieder" have aroused his own powers of imagination and kindled poetic fires in his own breast; that, whilst poring over an old book, he fancied he saw a green path meandering through its leaves, leading across the fields to a far-away lonely forest. There is Merlin sitting on a moss-grown stone, surrounded by his familiar deer, and absorbed in deep contemplation. The stillness of the scenery is suddenly broken by the sounds of a hunting horn, and the appearance of a party of huntsmen, by whom Merlin is carried off to King Arthur's castle. The king, who wishes to test the magician's proficiency in the art of divination, in the presence of the lords and ladies of his Court, proposes the question, who were the persons that he—the king—had heard, during the preceding night, whispering in the grove of lime-trees beneath his window. At that moment the king's daughter enters, and approaches her father to salute him, when Merlin, who is attentively scanning the circle of lords and ladies around him, takes a leaf of linden from the princess' hair, and hands it to his interrogator. Whilst the king stands amazed, and the princess is mute with shame, the wizard leaves their presence, and, mounting a stag that has been waiting for him at the bridge of the castle, returns to his forest.

An Karl Mayer.

Du sendest, Freund, mir Lieder[1]
Voll frischer Waldeslust,[2]
Du regtest[3] gerne wieder
Auch mir die Dichterbrust.
Du zeigst an schatt'ger Halde[4]
Mir den beschilften[5] See,
Du locktest[6] aus dem Walde
Zum Bad ein scheues Reh.

1 Lied, *a lyrical poem;* see Introduction.

2 Voll frischer Waldeslust, *full of songs expressive of the delight produced upon you by the green or fresh wood;* this line may perhaps be rendered: that tell of sweet woodland joys.

3 Du regtest, &c. *you would fain stir up again into activity my poetical aspirations, i.e.* induce me to write poetry again.

4 Halde, *slope.*

5 beschilft, *reedy, overgrown with reeds.*

6 locken, *to allure.*

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under the title of „Lieder," Stuttgard, 1833; they are lyrical poems, all expressive of a profound sense of the beauties of nature and rural scenery.

Ob[7] einem alten Buche
Bring ich die Stunden hin,
Doch[8] fürchte nicht, ich suche
Mir trockne Blüthen drin!
Durch seine Zeilen windet[9]
Ein grüner Pfad sich weit
In's Feld hinaus[10] und schwindet
In Waldeseinsamkeit.[11]

Da sitzt Merlin der Wilde
Am See, auf moos'gem Stein,
Und starrt[12] nach seinem Bilde[13]
Im dunkeln Widerschein.
Er sieht, wie er gealtet
Im trüben Weltgewühl;[14]
Hier, in der Wildniß, waltet[15]
Ihm neuer Kraft Gefühl.

Vom Grün, das um ihn thauet,[16]
Ist ihm der Blick gestärkt,[17]
Daß er Vergangnes[18] schauet
Und Künftiges ermerkt.[19]
Der Wald, in nächt'ger Stunde,
Hat um sein Ohr gerauscht,

[7] Ob, in the sense of über, *over.*

[8] Doch—drin, *but fear not that I am seeking for withered flowers therein.*

[9] windet...sich, &c. *is winding far away into a field, i.e.* into a distant field.

[10] In's Feld hinaus, *into the fields.*

[11] Waldeseinsamkeit, *the solitude of forest.*

[12] starren, *to stare.*

[13] Bild, *likeness.*

[14] Im trüben Weltgewühl, *in the cloudy* (*i.e.* troubled or sorrowful) *bustle of worldly affairs.*

[15] waltet ihm neuer Kraft Gefühl, *the consciousness of fresh strength is the ruling feeling within him, i.e.* he is conscious of acquiring new strength.

[16] Grün, das um ihn thauet, *green things* (*i.e.* grass and leaves) *near him that are covered,* or *glistening, with dew.*

[17] gestärkt, *strengthened.*

[18] Vergangnes, *things past;* Künftiges, *things to come.*

[19] ermerkt. *perceives.*

Daß es[20] in seinem Grunde[21]
Den Geist der Welt[22] erlauscht.[23]

Das Wild, das um ihn weilet,[24]
Dem stillen Gaste zahm,[25]
Es schrickt empor, enteilet,
Weil es ein Horn vernahm.
Von raschem Jägertrosse[26]
Wird er hinweggeführt
Fern zu des Königs Schlosse,
Der längst nach ihm gespürt.

„Gesegnet sei der Morgen,
Der dich in's Haus mir bringt,
Den Mann, der, uns verborgen,
Den Thieren Weisheit singt!
Wohl möchten wir erfahren,
Was jene Sprüche[27] werth,
Die dich seit manchen Jahren
Der Waldesschatten[28] lehrt.

Nicht um den Lauf der Sterne
Heb'[29] ich zu fragen[30] an,
Am Kleinen[31] prüft' ich gerne,
Wie es um dich gethan.[32]

[20] es, *i.e.* sein Ohr.
[21] in seinem (*i.e.* des Waldes) Grunde, *in its depth.*
[22] Geist der Welt, *spirit of the world, i.e.* philosophy of things.
[23] erlauschen, *to learn to understand by listening.*
[24] weilet, *tarries.*
[25] Dem stillen Gaste zahm, *gentle towards the quiet guest.*
[26] Jägertroß, *crowd of huntsmen.*
[27] Sprüche, *sayings, i.e.* wise sayings, or wisdom.
[28] Waldesschatten, *the shadow of the forest, i.e.* the shadowy forest.
[29] Heb' ich an, same as fange ich an, *I begin.*
[30] fragen um, *to ask questions about.*
[31] Am Kleinen, *by a trifling matter, i.e.* an easy question.
[32] Wie es um dich gethan, *how it stands with thee.*

Du kommst in dieser Frühe[33]
Mir ein Gerufner[34] her,
Du lösest ohne Mühe,
Wovon das Haupt mir schwer.[35]

Dort, wo die Linden düstern,
Vernahm ich diese Nacht
Ein Plaudern und ein Flüstern,
Wie wenn die Liebe wacht.
Die Stimmen zu erkunden,[36]
Lauscht' ich herab vom Wall,
Doch wähnt ich sie gefunden,[37]
So schlug[38] die Nachtigall.

Nun frag' ich dich, o Meister,
Wer bei den Linden war?
Dir machen deine Geister[39]
Geheimes offenbar,
Dir singt's der Vögel Kehle,
Die Blätter säuseln's dir;[40]
Sprich ohne Scheu, verhehle
Nichts, was du schauest, mir!"

Der König steht umgeben
Von seinem Hofgesind,[41]
Zu Morgen grüßt ihn[42] eben
Sein rosenblühend[43] Kind.

[33] in eser Frühe, *so early in the morning*.

[34] gerin, *called;* du kommst mir ein Gerufr her, *thou arrivest here most seasably*.

[35] Wov das Haupt mir schwer, lit. *what my zad is heavy from*, *i.e.* what puzzs my head.

[36] erkund, *to find out, to recognise*.

[37] Doch ihnt ich sie gefunder. *but when I fancied I had discovered them*, *i.e.* the voices.

[38] schlug, *sang*.

[39] Geist, *ghost, spirit*.

[40] säuseln's dir, *tell it thee by their rustling*.

[41] Hofgesinde, coll. n. *courtiers*.

[42] Zu Morgen grüßt ihn, *wishes him good morning*.

[43] rosenblühend, *blooming like a rose*.

Merlin, der unerschrocken
Den Kreis gemustert hat,[44]
Nimmt aus der Jungfrau Locken
Ein zartes Lindenblatt:

„Laß mich dies Blatt dir reichen,
Lies, Herr, was es dir sagt!
Wem[45] nicht an solchem Zeichen
Genug, der sei befragt:
Ob er in Königshallen[46]
Je Blätter regnen sah?
Wo Lindenblätter fallen,
Da ist die Linde nah:

Du hast, o Herr, am Kleinen
Mein Wissen heut erprobt,[47]
Mög' es dir[48] so erscheinen,
Daß man es billig lobt!
Löst' ich aus einem Laube[49]
Dein Räthsel dir so bald,
Viel größre löst, das glaube!
Der dichtbelaubte Wald."

Der König steht und schweiget,
Die Tochter glüht von Scham.
Der stolze Seher steiget
Hinab, von wo er kam.

[44] gemustert hat, *has surveyed.*

[45] Wem nicht an solchem Zeichen genug, *he for whom such indications are not sufficient.*

[46] Königshallen, *a king's palace.*

[47] Mein Wissen—erprobt, *you have tested my knowledge, i.e.* the amount of my knowledge.

[48] Mög' es dir, &c. *may it* (i.e. mein Wissen) *thus* (*i.e.* in such light) *appear, that it fairly can be raised.*—May it appear to you worthy of your approbation.

[49] Laub, originally as the *leaf;* now generally used collectively *foliage.*

Ein Hirsch, den wohl er kennet,
Harrt vor der Brücke sein,
Und nimmt ihn auf und rennet
Durch Feld und Strom waldein.[50]

Versunken[51] lag im Moose
Merlin, doch tönte lang
Aus einer Waldkluft Schoosse[52]
Noch seiner Stimme Klang.
Auch dort ist längst nun Friede;[53]
Ich aber zweifle nicht,[54]
Daß, Freund, aus deinem Liede
Merlin der Wilde spricht.

[50] waldein, *into the forest.*
[51] Versunken, *buried.*
[52] Aus einer Waldkluft Schooße, *from the depth of a grotto in the forest.*
[53] Auch dort ist längst nun Friede, *there, too, all has been quiet for a long time past.*
[54] Ich aber zweifle nicht, &c. The following and concluding verses convey a very delicate compliment to Karl Mayer, inasmuch as he likens him to Merlin: *But I doubt not, that in your song, O friend, I hear Merlin of the Wood.*

Die Bildsäule des Bacchus.[1]

Callisthenes, an Athenian youth, returns home, in the twilight of the morning, after spending the night in intemperate revelry. As he reels, stupified and helpless, through the portico of his house, he is startled by the sight of a marble statue of Bacchus, the personification of health and vigour and youthful beauty. It seems to him as if the god angrily reproves him for thus abusing his gifts. Glowing with shame the youth enters his chamber, and makes a solemn vow not to offend the god again by senseless intemperance.

Kallisthenes, ein Jüngling zu Athen,
Kam einst, nach einer durchgeschwärmten[2] Nacht,

[1] The son of Jupiter and Semele, the daughter of Cadmus. As he was the god of wine he is generally represented crowned with vine and ivy leaves, and with a thyrsus in his hand.
[2] durchgeschwärmt, *spent in dissipation.*

Den welken Epheukranz um's wilde Haar,[3]
Hintaumelnd[4] in der Dämmerung,[5] nach Haus,
Er selber, wie die Dämmrung wüst[6] und bleich.
Als nun der Diener nach dem Schlafgemach
Ihm leuchtet durch den hohen Säulengang,[7]
Da tritt[8] mit Eins im vollen Fackelschein
Des Bacchus göttlich Marmorbild[9] hervor,
Von schöpferischer Meisterhand geformt.[10]
In Jugendfülle[11] hebt sich die Gestalt,
Aus reichem, lang hinwallendem Gelock[12]
Erglänzt das feingewölbte[13] Schulternpaar,[14]
Und unterm Schatten üppigen Geflechts[15]
Von Rebenlaub und schwellender[16] Traubenfrucht[17]
Erscheint das runde,[18] blühende Gesicht.
Erschrocken fährt Kallisthenes zurück[19]
Vor der Erscheinung[20] Herrlichkeit und Glanz;
Ihm ist,[21] als hätte mit dem Thyrsusstab[22]
Der Gott die Stirne strafend ihm berührt,
Als spräche zürnend der belebte Mund:
„Was spukst[23] du hier du wankendes Gespenst?

[3] Den welken—Haar, *the faded ivy-wreath around the straggling hair.*
[4] Hintaumelnd, *reeling along.*
[5] Dämmerung, *dusk.*
[6] wüst, *without form, chaotic, disorderly, wild.*
[7] Säulengang, *portico.*
[8] tritt...hervor, *stands out in relief, becomes conspicuous;* mit Eins, *all at once;* Fackelschein, *glare of torches.*
[9] Marmorbild, *marble statue.*
[10] Von schöpferischer Meisterhand geformt, *shaped by the creative hand of a master.*
[11] Jugendfülle, *fulness of youth, i.e.* fulness of youthful beauty, or simply, youthful beauty; die Gestalt, *the form, i.e.* of Bacchus.
[12] lang hinwallendem Gelock, *long flowing curls.*
[13] feingewölbt, *finely arched.*
[14] das Schulternpaar, *his two shoulders.*
[15] üppigen Geflechts von Rebenlaub, *of a luxuriant wreath of vine leaves.*
[16] schwellend, *swelling, i.e.* luxuriant.
[17] Traubenfrucht, *grapes.*
[18] rund, *chubby, plump.*
[19] zurückfahren, *to start back.*
[20] Erscheinung, *apparition.*
[21] Ihm ist, lit. *to him is, i.e.* he feels, or he fancies.
[22] Thyrsusstab, *thyrsus staff;* a staff encircled with wreaths of vine and ivy, and with a pine-cone at the top.
[23] spuken, *to haunt.*

Ereb'scher Schatten,[24] kraftlos, sinnbetäubt![25]
Du hast den heil'gen Epheu mir entweiht,
Du nennest frevelnd meinen Priester dich;
Hinweg von mir! ich kenne deiner[26] nicht.
Ich bin[27] die Fülle schaffender Natur,
Die sich besonders in dem edlen Blut
Der Rebe reich und göttlich offenbart.
Will[28] euer wüstes Treiben[29] einen Gott,
So sucht ihn nicht auf sonnigem Weingebirg,[30]
Nein, sucht ihn drunten in des Hades Nacht!"
Der Gott verstummt, der Fackel Licht erlischt.[31]
Der Jüngling schleicht beschämt in sein Gemach,
Er nimmt vom Haupt den welken Epheukranz,[32]
Und still in des Gemüthes Innerstem
Beschwöret er ein heiliges Gelübd'.

[24] Ereb'scher Schatten, *shade from Hades.*
[25] sinnbetäubt, *stupified.*
[26] deiner, genit. of du; the genitive may be used after kennen, in poetry, instead of the accusative that is used in prose.
[27] Ich bin—Blut, *I am the fulness of creative nature, richly and divinely manifesting itself in the blood of the grape.*
[28] Will—Gott, *if your dissolute life desires a god, i.e.* a tutelar deity.
[29] Treiben, *action, mode of living.*
[30] Weingebirg, *mountains of vines, i.e.* vineyards.
[31] erlischt, from erlöschen, *to be extinguished, to go out.*
[32] den welken Epheukranz, *the withered ivy wreath.*

Graf Eberhards Weissdorn.

Eberhard V., Count of Würtemberg, has brought home the sprig of whitethorn from his pilgrimage to the Holy Land. He plants it in his garden; and when the sprig has grown to be a tree, and the Count himself has become an old man, he loves to sit in its shade, and to remember the scenes of his former life and the distant country where the sprig had grown.

Graf Eberhard im Bart[1]
Vom Würtemberger Land,
Er kam auf frommer Fahrt[2]
Zu Palästina's Strand.

Daselbst er einsmals[3] ritt
Durch einen frischen Wald;
Ein grünes Reis er schnitt
Von einem Weißdorn bald.

Er steckt' es mit Bedacht[4]
Auf seinen Eisenhut;[5]
Er trug es in der Schlacht
Und über Meeres Fluth.

Und als er war daheim,
Er's in die Erde steckt,
Wo bald manch neuen Keim[6]
Der milde Frühling weckt.[7]

Der Graf, getreu und gut,
Besucht' es jedes Jahr,
Erfreute[8] dran den Muth,
Wie es gewachsen war.

Der Herr war alt und laß,[9]
Das Reislein[10] war ein Baum,

1 Graf Eberhard im Bart, Count Eberhard of Würtemberg, popularly known as Count Eberhard in the Beard, born 1445, died February, 1496; in 1495 he had been created the first Duke of Würtemberg.

2 Fahrt, *expedition* or *pilgrimage*.

3 einsmals, same as einmal, *once, one day*.

4 mit Bedacht, *with forethought, carefully*.

5 Eisenhut, *steel-cap*.

6 Keim, *germ*.

7 weckt, *awakes;* here: *causes to sprout*.

8 Erfreute — war, *gladdened his mind (seeing) how it had grown*.

9 alt und laß, *old and weary*.

10 Reislein, *sprig*.

Darunter oftmals saß
Der Greis in tiefem Traum.

Die Wölbung,[11] hoch und breit,
Mit sanftem Rauschen[12] mahnt
Ihn an die alte Zeit
Und an das ferne Land.

[11] Die Wölbung, hoch und breit, *the arch* (of the tree) *high and wide.*

[12] Mit sanftem Rauschen, *with gentle rustling.*

Die Ulme zu Hirsau.

In the neighbourhood of Hirsau or Hirschau, a small town in Würtemberg, are the ruins of a formerly very magnificent Benedictine abbey founded in the year 830. An elm-tree has grown out of the ruins stretching its top far beyond the roofless walls. The poet likens this tree to Luther, who rose above, and broke through the restraints and limits set by monastic discipline.

Zu Hirsau, in den Trümmern,
Da wiegt ein Ulmenbaum,
Frischgrünend,[1] seine Krone[2]
Hoch über'm[3] Giebelsaum.[4]

Er wurzelt tief im Grunde
Vom alten Klosterbau,[5]
Er wölbt sich[6] statt des Daches
Hinaus in Himmelsblau.[7]

[1] Frischgrünend, *covered with fresh green leaves.*

[2] Krone, *crown, top.*

[3] Hoch über, *towering above.*

[4] Giebelsaum, comp. subs. *border of the gable.*

[5] Vom alten Klosterbau, *of the ancient monastic pile.*

[6] Er wölbt sich, lit. *the tree arches itself, i.e.* forms an arch.

[7] Hinaus in Himmelsblau, *right up to the blue sky.*

Weil des Gemäuers Enge
Ihm Luft und Sonne nahm,
So trieb's ihn[8] hoch und höher,
Bis er zum Lichte kam.

Es ragen[9] die vier Wände,
Als ob sie nur bestimmt,[10]
Den kühnen Wuchs zu schirmen,
Der zu den Wolken klimmt.

Wenn dort im grünen Thale
Ich einsam mich ergieng,[11]
Die Ulme war's, die hehre,[12]
Woran mein Sinnen hieng.[13]

Wenn in dem dumpfen, stummen
Getrümmer[14] ich gelauscht,
Da hat ihr reger Wipfel
Im Windesflug[15] gerauscht.

Ich sah ihn[16] oft erglühen
Im ersten Morgenstrahl;
Ich sah ihn noch erleuchtet,
Wann schattig rings das Thal.[17]

Zu Wittenberg, im Kloster,[18]
Wuchs auch ein solcher Strauß[19]

[8] So trieb's ihn, *it* (*i.e.* the tree) *was driven.*

[9] ragen, *to rise, stand erect.*

[10] bestimmt, *i.e.* bestimmt wären, *were destined, i.e.* had no other purpose.

[11] mich ergieng, *I wandered about.*

[12] hehr, *high, sublime.*

[13] Woran mein Sinnen hieng, *upon which my thoughts hung, i.e.* were fixed.

[14] Getrümmer, *ruins.*

[15] Windesflug, poetically for Wind, *wind, breeze.*

[16] ihn, *i.e.* den Wipfel.

[17] Wann — Thal, *when the surrounding valley was already covered with the evening shades.*

[18] Wittenberg im Kloster, *in the monastery of Wittenberg,* referring to Luther's residence in the convent of Wittenberg.

[19] Strauß, *bunch, tuft;* this word also means 'a combat' or 'a

Und brach[20] mit Riesenästen
Zum Klausendach hinaus.

O Strahl des Lichts! du dringest
Hinab in jede Gruft.[21]
O Geist der Welt![22] du ringest
Hinauf in Licht und Luft.

struggle,' and seems here to imply an allusion to Luther's subsequent struggles against Papacy.

[20] brach — hinaus, *broke with its giant branches through the convent roof.*

[21] Gruft, *sepulchre, cavern;* fig. a place of darkness, a place in which ignorance and obscurantism are fostered.

[22] O Geist der Welt! These words appear rather obscure; perhaps they may be rendered: *O mind of man!*

Die Jagd von Winchester.

This ballad is founded on an historical incident. King William II., Rufus, goes out hunting in the New Forest; he is accompanied by one of his lords, Sir Walter Tyrrel (called Herr Titan in our ballad), when a stag passes by him; he prepares to shoot at it, but the string of his bow snaps. Sir Walter, to repair the mishap, shoots at it; but his arrow (which accidentally glanced on a tree) strikes the heart of the king, who expires upon the spot. Prince Henry (his brother, afterwards called Henry I., Beauclerc), who is also hunting in the forest, presently meets with some of the lords, who impart to him the intelligence of his brother's death, and offer him the crown of England. The above mentioned events occurred on August 2, 1100.

König Wilhelm hatt' einen schweren Traum,
Vom Lager[1] sprang er auf,
Wollt' jagen dort in Winchesters Wald,[2]
Rief seine Herrn[3] zuhauf.[4]

[1] Vom Lager, *from his couch.*

[2] Winchesters Wald, *the New Forest* (Hampshire).

[3] Herren, *lords.*

[4] zuhauf *i.q.* zusammen, *together.*

Und als sie kamen vor den Wald,
Da hält[5] der König still,
Giebt Jedem einen guten Pfeil,
Der jagen und birschen[6] will.

Der König kommt zur hohen Eich',
Da springt ein Hirsch vorbei;
Der König spannt den Bogen[7] schnell,
Doch die Sehne[8] reißt entzwei.[9]

Herr Titan[10] besser treffen will,
Herr Titan drückt wohl ab;[11]
Er schießt dem König mitten in's Herz,[12]
Den Pfeil, den der ihm gab.

Herr Titan fliehet durch[13] den Wald,
Flieht über Land und Meer,
Er flieht wie[14] ein gescheuchtes Wild,
Find't nirgends Ruhe mehr.

Prinz Heinrich ritt im Wald umher.
Viel Reh' und Hasen er fand:
„Wohl träf' ich gern ein edler Wild[15]
Mit dem Pfeil von Königshand."[16]

Da reiten[17] schon in ernstem Zug
Die hohen Lords heran,

[5] stillhalten, *to stop.*
[6] birschen, *to shoot.*
[7] spannt den Bogen, *draws the string of the bow.*
[8] Sehne, *bow-string.*
[9] reißt entzwei, *snaps asunder.*
[10] Herr Titan, *Sir Walter Tyrrel.*
[11] drückt ab, *lets fly the arrow.*
[12] dem König mitten in's Herz, *right into the king's heart.*
[13] fliehet durch, &c. he got away to the sea-side, thence into Normandy, and died soon after on his way to Jerusalem.
[14] wie, &c. *like some frightened deer.*
[15] Wohl—Wild, *I would fain hit, or kill, some nobler game.*
[16] von Königshand, *given me by the hand of the king.*
[17] reiten—heran, *some noble lords ride up in a mournful procession.*

Sie melden ihm des Königs Tod,
Sie tragen[18] die Kron' ihm an.

„Auf dieser trauervollen Jagd
Euch reiche Beute ward;[19]
Ihr habt erjagt,[20] gewalt'ger Herr!
Den edeln Leopard."[21]

[18] tragen an, *they offer.*
[19] Euch reiche Beute ward, *a rich prey became yours, i.e.* you obtained rich prey.
[20] erjagt, lit. *gained by hunting; translate you have taken.*
[21] Leopard, *leopard,* alluding to the royal arms of England. Those of William I., William II., and Henry I. were two lions or leopards passant.

Harald.

Returning home from victory Harald and his followers ride through a forest, the abode of the fairies. Enchanted by their spells all leave him ; he alone rides on, clad in mail, which acts as a safeguard against their allurements. He passes by the shields and swords of his warriors, sees their horses straying about, and reaches at last a spring, and jumps quickly from his horse to drink of the water. To do this he has to unfasten his helmet ; the fairies' spell has power over him, and he is forced to sit down on the rock ; he falls asleep, and sleeps thus many a hundred years.

Vor seinem Heergefolge[1] ritt
Der kühne Held Harald.[2]
Sie zogen[3] in des Mondes Schein
Durch einen wilden Wald.

Sie tragen manch' erkämpfte[4] Fahn',
Die hoch im Winde wallt,[5]

[1] Vor seinem Heergefolge, *in advance of his army.*
[2] Harald, *Harold,* probably one of the ancient kings of Norway, of whom there were several of that name.
[3] zogen, from ziehen, v. neuter, *to move on, to march, to proceed.*
[4] erkämpft, *gained in battle.*
[5] wallen, *to flow, to wave.*

Sie singen manches Siegeslied,[6]
Das durch die Berge hallt.

Was rauschet, lauschet[7] im Gebüsch?
Was wiegt[8] sich auf dem Baum?
Was senket[9] aus den Wolken sich
Und taucht[10] aus Stromes Schaum?

Was wirft mit Blumen um und um?[11]
Was singt so wonniglich?
Was tanzet durch der Krieger Reihn?[12]
Schwingt auf die Rosse sich?

Was kost[13] so sanft und küßt so süß?
Und hält so lind[14] umfaßt?[15]
Und nimmt das Schwert, und zieht vom Roß,
Und läßt nicht Ruh noch Rast?[16]

Es ist der Elfen leichte Schaar;[17]
Hier hilft kein Widerstand.
Schon sind die Krieger all dahin,[18]
Sind all im Feenland.

Nur er, der Beste, blieb zurück,
Der kühne Held Harald.
Er ist vom Wirbel bis zur Sohl'
In harten Stahl geschnallt.[19]

6 Siegeslied, *song in celebration of victories gained, pæan, war-song.*
7 Was rauschet, lauschet, *what is rustling and lurking.*
8 wiegt sich, *rocks itself, sways to and fro.*
9 senkt sich, *descends, comes down.*
10 tauchen, *to dive;* tauchen aus des Stromes Schaum, *to rise out of the river's froth, i.e.* waves.
11 Was—um, *what is that which is scattering flowers about in all directions.*
12 Reihn, *ranks.*
13 kosen, *to fondle, to caress, to toy.*
14 lind, *softly, gently.*
15 hält umfaßt, *holds in an embrace.*
16 läßt nicht Ruh noch Rast, *allows no one either peace or rest.*
17 leichte Schaar, *flighty* or *volatile troop.*
18 sind dahin, *are gone.*
19 In—geschnallt, *he is encased in hard steel.*

All seine Krieger sind entrückt,[20]
Da liegen Schwert und Schild,
Die Rosse ledig[21] ihrer Herrn,
Sie gehn im Walde wild.[22]

In großer Trauer ritt von dann
Der stolze Held Harald,
Er ritt allein im Mondenschein
Wohl durch den weiten Wald.

Von Felsen rauscht es[23] frisch und klar
Er springt vom Rosse schnell,
Er schnallt vom Haupte sich den Helm[24]
Und trinkt vom kühlen Quell.

Doch wie er kaum den Durst gestillt,
Versagt[25] ihm Arm und Bein;
Er muß sich setzen auf den Fels,
Er nickt und schlummert ein.

Er schlummert auf demselben Stein
Schon manche hundert Jahr',
Das Haupt gesenket[26] auf die Brust,
Mit grauem Bart und Haar.

Wann Blitze zucken,[27] Donner rollt,
Wann Sturm erbraust im Wald,
Dann greift er träumend nach dem Schwert,
Der alte Held Harald.

[20] entrückt, *removed, witched away.*
[21] ledig, *deprived of, bereft of.*
[22] gehen wild, *go astray, are straying.*
[23] rauscht es, impers. *the water is rushing.*
[24] schnallt vom Haupte sich den Helm, *takes off his head the helmet* (after unbuckling it).
[25] versagen, *to refuse, to fail.*
[26] gesenket, *dropped.*
[27] Wann Blitze zucken, *when lightnings are flashing.*

Schwäbische Kunde.[1]

The incidents of this ballad must be supposed to have taken place during the third Crusade. The army of the Emperor Frederick had suffered greatly in consequence of want of food, when a Suabian knight dragging his horse along, who had been left behind the main body of the army, is attacked by fifty Turks. He is, however, not afraid, as they only shoot at him from the distance and he has covered his back with his shield. One of them, bolder than the rest, rides close up to the knight, and attacks him sword in hand; but the Suabian, losing all patience, cuts off with one stroke both the fore-feet of the Turk's horse, and finishes with cleaving the Turk completely in two, so that the sword, penetrating even the saddle, sticks in the horse's back. The other Turks run like chaff before the wind when they see the deed. The emperor, hearing from another troop of Christians an account of this feat, asks the knight who had taught him such „Streiche," meaning both '*trick* and *blow*,' and the knight coolly replies, they were well known under the name of „Schwabenstreiche." (See note 38.)

Als Kaiser Rothbart[2] lobesam[3]
Zum heil'gen Land gezogen kam,[4]
Da mußt' er mit dem frommen[5] Heer
Durch ein Gebirge, wüst und leer.[6]
Daselbst erhub sich[7] große Noth,
Viel Steine gab's und wenig Brod,
Und mancher deutsche Reitersmann
Hat dort den Trunk sich abgethan.[8]
Den Pferden war's so schwach im Magen,[9]

[1] Kunde, *intelligence;* here: a tale.

[2] Frederick I., Emperor of Germany (1152—1190), was surnamed Barbarossa or Red-beard, in German Rothbart. He undertook a crusade in 1188.

[3] lobesam, *praiseworthy, noble*, an obsolete and poetic adjective.

[4] gezogen kam, *was on his march.*

[5] fromm; the army is called *pious* because it went out to conquer the infidels.

[6] leer, *empty, i.e.* waste.

[7] erhub sich, obs. imperf. for erhob sich, from sich erheben, *to arise.*

[8] sich abgethan, synonymous with sich abgewöhnen, *to leave off.*

[9] Den Pferden—Magen; change,

Fast mußt' der Reiter die Mähre tragen.
Nun war ein Herr aus Schwabenland,
Von hohem Wuchs und starker Hand,[10]
Deß[11] Rößlein war so krank und schwach,
Er zog[12] es nur am Zaume nach;
Er hätt'[13] es nimmer aufgegeben
Und kostet's ihn das eigne Leben.
So blieb er bald ein gutes Stück[14]
Hinter dem Heereszug zurück;
Da sprengten[15] plötzlich in die Quer[16]
Fünfzig türkische Reiter daher,
Die huben an,[17] auf ihn zu schießen,
Nach ihm zu werfen mit den Spießen.
Der wackre Schwabe forcht sich nit,[18]
Gieng seines Weges[19] Schritt vor Schritt.
Ließ sich den Schild mit Pfeilen spicken[20]
Und thät[21] nur spöttisch um sich blicken,
Bis Einer, dem die Zeit zu lang,[22]
Auf ihn den krummen Säbel schwang.[23]
Da wallt[24] dem Deutschen auch sein Blut,

when construing, the impersonal construction into a personal one, and translate: Die Pferden wurden so schwach im Magen.

[10] von starker Hand, *of a strong hand, i.e.* of great bodily strength.

[11] deß, obsolete for dessen, *of him,* or *his;* Rößlein, quaintly for Roß, *horse.*

[12] Er zog, &c. *he only dragged it after him by its bridle* (instead of mounting it).

[13] Er hätt'—Leben, *he would never have given it up, though it might cost him his own life.*

[14] Stück, *bit;* as we say in Engl. familiarly 'a good bit behind.'

[15] sprengten daher, *came galloping along.*

[16] in die Quer, *across his path.*

[17] huben an, as before, *began.*

[18] forcht sich nit, imitation of the Suabian dialect for the High German fürchtete sich nicht.

[19] gieng seines Weges, *went along his way.*

[20] spicken, *to lard,* here *to pierce.*

[21] thät, obsolete for that; and thät blicken is a quaint imitation of an obsolete construction for blickte.

[22] dem die Zeit zu lang, sc. wurde, *to whom time became too long, i.e.* who became tired of that sort of thing, or who grew impatient.

[23] schwang auf, *to flourish at,* or *to aim at.*

[24] wallen, *to boil.*

Er trifft des Türken Pferd so gut,
Er haut ihm ab mit Einem Streich
Die beiden Vorderfüß' zugleich.
Als er das Thier zu Fall gebracht,[25]
Da faßt er erst[26] sein Schwert mit Macht,
Er schwingt es auf des Reiters Kopf,
Haut durch bis[27] auf den Sattelknopf,
Haut auch den Sattel noch zu Stücken
Und tief noch in des Pferdes Rücken;
Zur Rechten sieht man wie zur Linken,
Einen halben Türken heruntersinken.
Da packt die Andern kalter Graus,[28]
Sie fliehen in alle Welt hinaus,[29]
Und Jedem ist's, als würd' ihm mitten
Durch Kopf und Leib hindurchgeschnitten.
Drauf[30] kam des Wegs[31] 'ne[32] Christenschaar,
Die auch zurückgeblieben war,
Die sahen nun mit gutem Bedacht[33]
Was Arbeit[34] unser Held gemacht.
Von denen hat's der Kaiser vernommen,
Der ließ den Schwaben vor sich[35] kommen!
Er sprach: „Sag' an, mein Ritter werth!
Wer hat dich solche Streich' gelehrt?"
Der Held bedacht' sich nicht zu lang:
„Die Streiche sind bei uns im Schwang,[36]

[25] zu Fall gebracht, *brought down, felled.*
[26] erst, *only;* als . . . da erst, *only after.*
[27] haut durch bis, *cuts right through as far as.*
[28] da—Graus, *a cold horror seizes the others.*
[29] in alle Welt hinaus, *into all directions.*
[30] drauf, for darauf, *after that.*
[31] kam des Wegs, *came that way.*
[32] 'ne, familiar shortening for eine.
[33] mit gutem Bedacht, *with calm joy.*
[34] Was Arbeit, obsolete and poetically for was für eine Arbeit, *what work.*
[35] vor sich, *into his presence.*
[36] im Schwange sein, *to be common to be vogue.*

Sie sind bekannt im ganzen Reiche,
Mann nennt sie halt[37] nur Schwabenstreiche."[38]

[37] halt, an unmeaning expletive, familiarly used in some parts of Germany.

[38] Schwabenstreiche, a play on the word Streich, *blow* and *trick*. The word is used in all Germany to designate a foolish action, such as in England are imputed to the *Wise Men of Gotham*.

As the three following ballads belong to the same circle of romances, namely that of Charlemagne and his peers, it is deemed expedient to give, in this place, an outline of the incidents of the three.

The first ballad, „Klein Roland," treats of an incident in the boyhood of the famous paladin Roland. He was the son of Milon, Lord of Anglant, and of Bertha, a sister of Charlemagne. These two, dreading the king's anger at the discovery of their clandestine marriage, had fled, and Milon, whilst crossing a river in their flight, had been carried away by the current, and was supposed to have perished. Bertha, after that event, lives in great want and misery, hiding from the wrath of her royal brother, and dwelling, with her son Roland, in the cavern of a rock, not far from Aix-la-Chapelle, at which place Charlemagne is holding his Court.

Bertha laments her hard fate and the untimely death of her husband, and requests young Roland to go to the town and ask for alms of meat and drink. The boy obeys, and repairs to the royal palace, in the court-yard of which many beggars are relieved by the king's bounty; he, however, does not tarry amongst them, but boldly steps into the palace. Presently the king is surprised by seeing a boy, dressed in motley and patched-up garments, enter the dining-hall, seize one of the dishes on the table and carry it off; the boy returns presently, seizes the king's own cup, and is about to carry that off too, when he is stopped by the astonished monarch. In reply to Charlemagne's questions Roland states that he wants the dish and cup for his mother, and declares that only game and fish and wine are proper meat and drink for her. The king mockingly observes that he cannot allow such a distinguished lady to live away from his Court, and orders some of the gentlemen and ladies to accompany Roland and bring his mother before him.

They return after a while with a wan and careworn looking woman, in whom the king recognises his disowned sister. He is moved to pity

by her sight, and, for the sake of her son, consents to pardon her and to be reconciled to her.

The second ballad, „Roland Schildträger," relates Roland's first feat of arms. It must be supposed that it was subsequently discovered that Milon had not perished, and that, after the reconciliation of Charlemagne and Bertha, he was received at the king's Court, and was made one of his peers.

At a banquet held at Aix-la-Chapelle the king complains to his peers that the most valuable jewel which this earth contains is not in his possession, but in that of a giant who dwells in the depths of the forest of the Ardennes. The peers immediately set out in quest of the giant, and Roland, at his request, receives his father's permission to accompany him to carry his shield and spear. The peers, after arriving at the forest, part company to seek for the giant in different directions. One day Roland, unbeknown to his father who had fallen asleep, meets the giant, and succeeds in slaying him and possessing himself of the jewel so much coveted by the king. He keeps the whole affair a profound secret from his father; but on their return to the king's palace he fixes the jewel in the centre of the shield he is carrying, and, in answer to the question of his astonished father how he came by it, naïvely replies: "For God's sake, father, do not be angry with me for having slain that boorish lout whilst you happened to be asleep."

The third ballad, „König Karls Meerfahrt," relates an incident in the voyage which Charlemagne, in company with his peers, is traditionally said to have undertaken to the Holy Land. His vessel, having been caught in a gale, all the peers give vent to their feelings of anxiety and apprehension in a manner strongly indicative of their individal characters and humours. Charlemagne alone does not utter a word, but calmly and firmly steers the vessel until the fury of the gale is spent.

Klein Roland.

Frau Berta saß in der Felsenkluft,
Sie klagt' ihr bittres Loos.[1]
Klein Roland spielt' in freier Luft,
Deß Klage war nicht groß.

[1] Sie klagt' ihr bittres Loos, *she laments her sad fate.*

„O König Karl, mein Bruder hehr!
O daß ich floh[2] von dir!
Um[3] Liebe ließ ich Pracht[4] und Ehr',
Nun zürnst du schrecklich mir.

O Milon, mein Gemahl so süß!
Die Fluth verschlang[5] mir dich.
Die ich[6] um Liebe Alles ließ,
Nun läßt die Liebe mich.

Klein Roland, du mein theures Kind!
Nun Ehr' und Liebe[7] mir!
Klein Roland, komm herein geschwind!
Mein Trost kommt all von dir.

Klein Roland, geh zur Stadt hinab,
Zu bitten um Speis' und Trank,
Und wer dir giebt eine kleine Gab'
Dem wünsche Gottes Dank!"[8]

Der König Karl zur Tafel saß
Im goldnen[9] Rittersaal.
Die Diener liefen ohn' Unterlaß
Mit Schüssel und Pokal.

Von Flöten, Saitenspiel, Gesang
Ward jedes Herz erfreut,
Doch reichte nicht der helle Klang
Zu Berta's Einsamkeit.

2 daß ich floh! *that I should have fled.*
3 Um, *for the sake of.*
4 Pracht, *splendour.*
5 verschlang, imperfect from verschlingen, *to ingulf.*
6 Die ich, &c. *I, who left everything for the sake of love, am now forsaken by love, i.e.* by all I love.
7 Nun Ehr' und Liebe, vocative.
8 Gottes Dank, words in which beggars usually express their thanks for a gift.
9 goldnen, for goldenen; golden, *golden, i.e.* painted with gold; Rittersaal, *hall of the knights, i.e.* the hall where the knights and lords used to assemble.

Und draußen in des Hofes Kreis[10]
Da saßen der Bettler viel,
Die labten[11] sich an Trank und Speis'
Mehr, als am Saitenspiel.[12]

Der König schaut in ihr Gedräng'
Wohl durch die offne Thür,
Da drückt sich durch die dichte Meng'
Ein feiner Knab' herfür.[13]

Des Knaben Kleid ist wunderbar,
Vierfarb zusammengestückt;[14]
Doch weilt er nicht bei der Bettlerschaar,
Herauf zum Saal er blickt.

Herein zum Saal klein Roland tritt,
Als wär's sein eigen Haus.
Er hebt eine Schüssel von Tisches Mitt'
Und trägt sie stumm[15] heraus.

Der König denkt: „Was muß ich sehn?
Das ist ein sondrer[16] Brauch;"
Doch weil er's ruhig läßt geschehn,
So lassen's die Andern auch.

Es stund nur an[17] eine kleine Weil',
Klein Roland kehrt in den Saal.
Er tritt zum König hin mit Eil'
Und faßt seinen Goldpokal.

[10] des Hofes Kreis, *the inclosure of the palace-yard.*
[11] laben, *to comfort, to refresh.*
[12] Saitenspiel, *music of stringed instruments, i.e.* harps.
[13] herfür, instead of hervor; sich hervordrücken, *to press forward.*
[14] Vierfarb zusammengestückt, *patched together with pieces of cloth of four different colours.*
[15] stumm, *without uttering a word.*
[16] sondrer, instead of sonderbar, *unusual;* ein sondrer Brauch, *a strange custom,* or *proceeding.*
[17] stund an. *vide* note 49.

„Heida![18] halt an, du kecker Wicht!“[19]
Der König ruft es laut;
Klein Roland läßt den Becher nicht,
Zum König auf er schaut.

Der König erst gar finster sah,[20]
Doch lachen mußt' er bald.
„Du trittst in die goldne Halle da
Wie in den grünen Wald.

Du nimmst die Schüssel von Königs Tisch
Wie man Aepfel bricht[21] vom Baum;
Du holst wie aus dem Brunnen frisch
Meines rothen Weines Schaum.“[22]

„Die Bäurin[23] schöpft aus dem Brunnen frisch,
Die bricht die Aepfel vom Baum;
Meiner Mutter ziemet[24] Wildbrät und Fisch,
Ihr[25] rothen Weines Schaum.“

„Ist deine Mutter so edle Dam',
Wie du berühmst,[26] mein Kind!
So hat sie wohl ein Schloß lustsam[27]
Und stattlich Hofgesind'?

Sag an! wer ist denn ihr Truchseß?[28]
Sag an! wer ist ihr Schenk?“[29]
„Meine rechte Hand ist ihr Truchseß,
Meine linke, die ist ihr Schenk.“

[18] Heida! *holla!*
[19] kecker Wicht, *bold wight.*
[20] finster sah, *looked gloomy.*
[21] bricht, *plucks.*
[22] Schaum, *froth, bubbles;* meines Weines Schaum, *i.e.* meinen schäumenden Wein, *my sparkling wine.*
[23] Die Bäurin—Fisch, *a peasant woman may draw water from a well, and may pluck apples from a tree, but game and fish are fit for my mother.*
[24] ziemen, *to be seemly, to be fit.*
[25] Ihr, dative of sie, belonging to ziemet, *is fit for her.*
[26] du berühmst, *thou boastest.*
[27] ein Schloß lustsam, for ein Lustschloß, *a summer,* or *pleasure house.*
[28] Truchseß, *lord sewer.*
[29] Schenk, *lord butler.*

„Sag an! wer sind die Wächter[30] treu?"
„Meine Augen blau allstund."[31]
„Sag an! wer ist ihr Sänger frei?"[32]
„Der ist mein rother Mund."

„Die Dam' hat wackre Diener, traun![33]
Doch liebt sie sondre[34] Livrei,[35]
Wie Regenbogen anzuschaun,[36]
Mit Farben mancherlei."

„Ich hab' bezwungen[37] der Knaben acht[38]
Von jedem Viertel[39] der Stadt,
Dir haben mir als Zins gebracht
Vierfältig[40] Tuch zur Wat."[41]

„Die Dame hat, nach meinem Sinn,[42]
Den besten Diener der Welt.
Sie ist wohl Bettlerkönigin,[43]
Die offne Tafel hält.[44]

So edle Dame darf nicht[45] fern
Von meinem Hofe sein.
Wohlauf,[46] drei Damen! auf, drei Herrn!
Führt sie zu mir hinein!"

[30] Wächter, *watchmen, i.e.* body-guards.

[31] allstund, *at every hour, i.e.* at all times.

[32] frei; this word seems to have been inserted only to meet the exigencies of rhyme and rhythm.

[33] traun, *forsooth.*

[34] sonder, adj. *extraordinary, particular;* here: odd.

[35] Livrei for Livree, *livery.*

[36] anzuschaun wie, *looking like.*

[37] bezwingen, *to defeat,* or *knock down in a fight.*

[38] der Knaben acht, *eight boys.*

[39] Viertel, *ward* (district of a town).

[40] vierfältig, *of four different kinds.*

[41] zur Wat, *for a garment;* Wat, obsolete, *cloth, wardrobe.*

[42] nach meinem Sinn, *according to my opinion.*

[43] Bettlerkönigin, *beggars' queen.*

[44] Die — hält, *who keeps open house.*

[45] darf nicht, *cannot be allowed, must not.*

[46] Wohlauf, *come.*

Klein Roland trägt den Becher flink
Hinaus zum[47] Prunkgemach;[48]
Drei Damen auf des Königs Wink,
Drei Ritter folgen nach.

Es stund nur an[49] eine kleine Weil',
(Der König schaut in die Fern'),
Da kehren schon zurück mit Eil'
Die Damen und die Herrn.

Der König ruft mit einemmal:[50]
„Hilf Himmel![51] seh' ich recht?
Ich hab' verspottet im offnen Saal[52]
Mein eigenes Geschlecht.

Hilf Himmel! Schwester Berta, bleich,
Im grauen Pilgergewand!
Hilf Himmel! in meinem Prunksaal reich
Den Bettelstab in der Hand!"

Frau Berta fällt zu Füßen ihm,
Das bleiche Frauenbild;[53]
Da regt sich plötzlich der alte Grimm,
Er blickt sie an so wild.

Frau Berta senkt die Augen schnell,
Kein Wort zu reden sich traut;
Klein Roland hebt die Augen hell,
Den Oehm[54] begrüßt er laut.

[47] hinaus zu, *out of.*
[48] Prunkgemach, *state-room;* here: banquet-hall.
[49] stund an, obsolete imperf. from anstehen, *to last, remain: it was only a short time before they returned.*
[50] mit einemmal, written also mit einem Mal, *all at once, suddenly.*
[51] Hilf Himmel! *Heaven preserve me!* or *Good Heavens!*
[52] im offnen Saal, *in the open hall, i.e.* before the whole company.
[53] Frauenbild, for Frau, *woman;* Mannsbild, Heldenbild are in the same manner used for Mann, *man,* and Held, *hero.*
[54] Oehm, antiquated form for Oheim, *uncle.*

Da sprach der König in mildem Ton:
„Steh' auf, du Schwester mein!
Um[55] diesen deinen lieben Sohn
Soll dir verziehen sein."

Frau Berta hebt sich freudenvoll:
„Lieb Bruder mein, wohlan!
Klein Roland dir vergelten soll,
Was du mir Guts gethan.

Soll[56] werden, seinem König gleich,
Ein hohes Heldenbild;[57]
Soll führen die Farb' von manchem Reich
In seinem Banner und Schild.

Soll[58] greifen in manches Königs Tisch
Mit seiner freien Hand;
Soll[59] bringen zu Heil und Ehre frisch
Sein seufzend Mutterland."

55 Um, *for the sake of.*
56 Before soll werden understand er, *i.e.* Roland.
57 Heldenbild, *vide* note 53.
58 Soll—Hand, *he shall seize upon many a king's table with his bold hand*, figur. for 'he shall vanquish many kings.'
59 Soll—Mutterland, *shall carry his country to welfare and fresh honour, i.e.* shall be the benefactor of his country, and confer fresh glory upon it. Mutterland for Vaterland.

Roland Schildträger.

Der König Karl saß einst zu Tisch
Zu Aachen[1] mit den Fürsten,[2]

1 Aachen, *Aix-la-Chapelle*, the favourite residence of Charlemagne.
2 Fürsten, *princes;* here: palatins, peers.

Man stellte[3] Wildbrät[4] auf und Fisch
Und ließ auch Keinen dürsten.
Viel Goldgeschirr von klarem Schein,
Manch rothen, grünen Edelstein
Sah man im Saale leuchten.[5]

Da sprach Herr[6] Karl, der starke Held:
„Was soll der eitle Schimmer?[7]
Das beste Kleinod[8] dieser Welt,
Das fehlet uns noch immer;[9]
Dies Kleinod, hell wie Sonnenschein,
Ein Riese trägt's im Schilde sein
Tief im Ardennerwalde."[10]

Graf Richard, Erzbischof Turpin,
Herr Haimon, Naims von Baiern,
Milon von Anglant, Graf Garin,
Die wollten da nicht feiern;[11]
Sie haben Stahlgewand[12] begehrt
Und hießen[13] satteln ihre Pferd',
Zu reiten nach[14] dem Riesen.

Jung Roland, Sohn des Milon, sprach:
„Lieb Vater! hört, ich bitte!
Vermeint[15] ihr mich zu jung und schwach,
Daß ich mit Riesen stritte,
Doch bin ich nicht zu winzig mehr,

[3] man stellre auf, *they* (*i.e.* the servants) *put upon the table.*

[4] Wildbrät, *venison;* written also Wildbret and Wildpret.

[5] leuchten, *to shine, glitter.*

[6] Herr, *lord;* here: king.

[7] Schimmer, *gleam, glittering, splendour.*

[8] Kleinod, *jewel, gem, treasure, i.e.* something greatly valued.

[9] das—immer, *we want it as yet, we are as yet without it.*

[10] tief im Ardennerwalde, *in the depths of the Ardennes,* a mountainous forest of Luxemburg and Belgium.

[11] feiern, *to tarry.*

[12] Stahlgewand, *steel garment, i.e.* armour.

[13] hießen, *ordered.*

[14] nach, *towards, i.e.* in order to seek for the giant.

[15] vermeinen, *to deem, consider.*

Euch[16] nachzutragen Euern Speer
Sammt Eurem guten Schilde."

Die ſechs Genoſſen ritten bald
Vereint[17] nach den Ardennen,
Doch als ſie kamen in den Wald,
Da thäten ſie ſich trennen.
Roland ritt hinter'm Vater her:
Wie[18] wohl ihm war, des Helden Speer,
Des Helden Schild zu tragen!

Bei[19] Sonnenſchein und Mondenlicht
Streiften[20] die kühnen Degen,[21]
Doch fanden ſie den Rieſen nicht
In Felſen noch Gehegen.[22]
Zur Mittagsſtund'[23] am vierten Tag
Der Herzog Milon ſchlafen[24] lag
In einer Eiche Schatten.

Roland ſah in der Ferne bald
Ein Blitzen und ein Leuchten,
Davon[25] die Strahlen in dem Wald
Die Hirſch' und Reh' aufſcheuchten;
Er ſah, es kam von einem Schild,
Den trug ein Rieſe, groß und wild,
Vom Berge niederſteigend.

[16] euch nachzutragen, *to carry after you.*

[17] vereint, *united, i.e.* in company.

[18] wie wohl ihm war, *how comfortable,* or *glad, he felt.*

[19] bei Sonnenſchein und Mondenlicht, *in sunshine and moonlight, i.e.* at day and night.

[20] ſtreiften, *roamed about.*

[21] Degen, *warriors;* this term is borrowed from ancient poetry: in modern usage it means 'sword.'

[22] Gehegen, *enclosures, preserves, coppice;* here in a more extended sense: woodlands.

[23] Zur Mittagsſtund', *at noon-tide.*

[24] ſchlafen lag, *lay sleeping.*

[25] Davon — aufſcheuchten, *the rays,* or *shoots of light, whereof startled the stags and deer in the forest.*

Roland gedacht'[26] im Herzen sein:
„Was ist das für ein Schrecken!
Soll ich den lieben Vater mein
Im besten Schlaf erwecken?
Es wachet ja[27] sein gutes Pferd,
Es wacht sein Speer, sein Schild und Schwert,
Es wacht Roland, der junge."

Roland das Schwert zur Seite band
Herrn Milons starkes Waffen,[28]
Die Lanze nahm er in die Hand
Und thät den Schild aufraffen.[29]
Herrn Milons Roß bestieg er dann
Und ritt erst sachte[30] durch den Tann,[31]
Den Vater nicht zu wecken.

Und als er kam zur[32] Felsenwand,
Da sprach der Ries' mit Lachen:
„Was will doch[33] dieser kleine Fant[34]
Auf solchem Rosse machen?
Sein Schwert ist zwier[35] so lang als er,

[26] gedacht', Imperf. from gedenken, *to think, consider;* this meaning of the word is rather obsolete, its usual meaning being now: to purpose, resolve.

[27] es wachet ja. The conjunction ja is frequently used to make a sentence more emphatic, particularly when a reason or explanation is given. The sense of this passage is: "Shall I arouse my father? No, I will not, for his horse, spear, and I are awake, and we are a match for the giant." In this sense of ja, it is in English either not translated, or rendered by such expressions as: *but, you know, why.*

[28] Waffen, n, neuter, *weapon;* the usual modern form of the word is Waffe, n. fem.

[29] aufraffen, *to take up, snatch.*

[30] sachte, *gently.*

[31] Tann, *pine-forest.*

[32] zur Felsenwand, *to the steep side of a rock.*

[33] doch, frequently used after an interrogative pronoun or conjunction, for the sake of emphasis.

[34] Fant, *coxcomb, fop, a childish vain youth.*

[35] zwier, *twice,* antiquated form for zweimal.

Vom Rosse zieht ihn schier[36] der Speer,
Der Schild will ihn erdrücken."[37]

Jung Roland rief: „Wohlauf[38] zum Streit!
Dich[39] reuet noch dein Necken.
Hab ich die Tartsche[40] lang und breit,
Kann sie mich besser decken;
Ein kleiner Mann, ein großes Pferd,
Ein kurzer Arm, ein langes Schwert,
Muß[41] eins dem andern helfen."

Der Riese mit der Stange[42] schlug[43]
Auslangend in die Weite,[44]
Jung Roland schwenkte[45] schnell genug
Sein Roß noch auf die Seite.
Die Lanz' er auf den Riesen schwang,[46]
Doch von dem Wunderschilde[47] sprang[48]
Auf Roland sie zurücke.

Jung Roland nahm in großer Hast
Das Schwert in beide Hände,
Der Riese nach dem seinen faßt',
Er war zu unbehende;[49]
Mit flinkem Hiebe schlug Roland

[36] schier, adv., *nearly, almost.*
[37] erdrücken, *to weigh down, crush.*
[38] Wohlauf zum Streit, *come, let us fight.*
[39] Dich — Necken, *you will still repent of your bantering.*
[40] Tartsche, *targe* or *target*, a kind of shield or buckler.
[41] Muß — helfen, lit *one thing must help the other*, *i.e.* one thing must make up for the shortcomings of another.
[42] Stange, *pole;* here: lance.
[43] schlug auslangend, *thrust out.*
[44] in die Weite, *afar, to a great distance.*
[45] schwenkte sein Roß auf die Seite, *threw his horse aside.*
[46] schwang, *thrust.*
[47] Wunderschild, *magic shield.* The jewel in the giant's shield is supposed to possess some magic power, and endow its owner with supernatural strength.
[48] sprang zurücke, *rebounded.*
[49] unbehende, *heavy, clumsy.*

Ihm unter'm Schild die linke Hand,
Daß Hand und Schild entrollten.[50]

Dem Riesen schwand[51] der Muth dahin,
Wie ihm der Schild entrissen,
Das Kleinod, das ihm Kraft verliehn,
Mußt' er mit Schmerzen missen.
Zwar lief er gleich dem Schilde nach,
Doch Roland in das Knie ihn stach,
Daß er zu Boden stürzte.

Roland ihn bei den Haaren griff,
Hieb ihm das Haupt herunter,
Ein großer Strom von Blute lief
In's tiefe Thal hinunter;
Und aus des Todten Schild hernach
Roland das lichte[52] Kleinod brach,
Und freute sich am Glanze.

Dann barg[53] er's unter'm Kleide gut
Und gieng zu einem Quelle,
Da wusch er sich von Staub und Blut
Gewand und Waffen helle.[54]
Zurücke ritt der jung' Roland,
Dahin, wo er den Vater fand,
Noch schlafend bei der Eiche.

Er legt' sich an des Vaters Seit',
Vom Schlafe selbst bezwungen,
Bis in der kühlen Abendzeit
Herr Milon aufgesprungen:

[50] entrollten, *rolled away*, *i.e.* dropped on the ground.
[51] schwand dahin, *dwindled away*, *led.*
[52] licht, *bright.*
[53] barg er's gut, *concealed it well.*
[54] helle, *clear;* here: clean.

„Wach auf, wach auf, mein Sohn Roland!
Nimm[55] Schild und Lanze schnell zur Hand,
Daß wir den Riesen suchen!“

Sie stiegen auf[56] und eilten sehr,
Zu schweifen[57] in der Wilde,[58]
Roland ritt hinter'm Vater her
Mit dessen Speer und Schilde.
Sie kamen bald zu jener Stätt',
Wo Roland jüngst gestritten hät,[59]
Der Riese lag im Blute.

Roland kaum seinen Augen glaubt',
Als nicht mehr war zu schauen
Die linke Hand, dazu[60] das Haupt,
So[61] er ihm abgehauen,
Nicht mehr des Riesen Schwert und Speer,
Auch nicht sein Schild und Harnisch mehr,
Nur Rumpf und blut'ge Glieder.

Milon besah den großen Rumpf:
Was ist das für 'ne[62] Leiche?
Man[63] sieht noch am zerhau'nen Stumpf,
Wie mächtig war die Eiche.
Das ist der Riese! frag'[64] ich mehr?
Verschlafen[65] hab' ich Sieg und Ehr',
Drum muß ich ewig trauern.“ —

[55] Nimm zur Hand, *take in your hand, i.e.* take up.
[56] stiegen auf, *mounted their horses.*
[57] schweifen, *to roam about.*
[58] Wilde, *wilderness.*
[59] hät, obsol. and poet. for hatte.
[60] dazu, *in addition to it, as well as.*
[61] So, obsol. and poet. for relat. pronoun, *which.*
[62] 'ne, for eine.
[63] Man — Eiche. *It may still be seen by the mutilated trunk what a mighty oak it was.* The slain giant is likened to a felled oak tree.
[64] frag' ich mehr? *need I ask any more?*
[65] verschlafen, past part. from verschlafen, *to lose by oversleeping oneself.*

Zu Aachen vor dem Schlosse stund
Der König Karl gar bange:
„Sind meine Helden wohl gesund?
Sie weilen allzu lange.
Doch seh' ich recht, auf[66] Königswort!
So reitet Herzog Haimon dort
Des Riesen Haupt am Speere."

Herr Haimon ritt in[67] trübem Muth,
Und mit gesenktem Spieße
Legt' er das Haupt, besprengt mit Blut,
Dem König vor die Füße:
Ich fand den Kopf im wilden Hag,[68]
Und fünfzig Schritte weiter lag
Des Riesen Rumpf am Boden."

Bald auch der Erzbischof Turpin
Den Riesenhandschuh[69] brachte,
Die ungefüge[70] Hand noch drin,[71]
Er zog sie aus und lachte:
„Das ist ein schön Reliquienstück,[72]
Ich bring' es aus dem Wald zurück,
Fand es schon zugehauen."[73]

Der Herzog Naim von Baierland[74]
Kam mit des Riesen Stange:
„Schaut an, was ich im Walde fand!
Ein Waffen, stark und lange.[75]

[66] auf Königswort, *upon my royal word*, or *honour*.
[67] in trübem Muth, *with a sorrowful mind*.
[68] Hag, *bush, coppice, wood*.
[69] Riesenhandschuh, *the giant's gauntlet*.
[70] ungefüg, *ill-shaped, clumsy, huge*.
[71] drin, for darin, *in, within*.
[72] Reliquienstück, *relic*, *i.e.* the remains of saints.
[73] zugehauen, *cut in shape, trimmed*, as butcher's meat.
[74] Baierland = Baiern.
[75] lange, adj. for lang.

Wohl schwitz' ich von dem schweren Druck;
Hei! bairisch Bier,[76] ein guter Schluck,
Sollt' mir gar köstlich munden!"

Graf Richard kam[77] zu Fuß daher,
Gieng neben seinem Pferde;
Das trug des Riesen schwere Wehr,
Den Harnisch sammt dem Schwerte:
„Wer suchen will im wilden Tann,
Manch Waffenstück[78] noch finden kann,
Ist mir zuviel gewesen."

Der Graf Garin thät ferne schon
Den Schild des Riesen schwingen.[79]
„Der hat den Schild, deß[80] ist die Kron',
Der wird das Kleinod bringen!"
„Den Schild hab' ich, ihr lieben Herrn!
Das Kleinod hätt'[81] ich gar zu gern,
Doch das ist ausgebrochen."[82]

Zuletzt thät man Herrn Milon sehn,
Der nach dem Schlosse lenkte,[83]
Er ließ das Rößlein langsam gehn,
Das Haupt er traurig senkte.
Roland ritt hinter'm Vater her
Und trug ihm seinen starken Speer
Zusammt dem festen Schilde.

[76] bairisch Bier is the name of a very popular *modern* beverage, best known in Bavaria, whence its name is derived, and is, of course, here mentioned by way of a joke.

[77] kam daher, *came his way, approached.*

[78] Waffenstück, *weapon.*

[79] schwingen, *to flourish about.*

[80] deß ist die Kron', *his is the crown, i.e.* victory: he has slain the giant.

[81] hätt' ich gar zu gern, *I should very much like to have.*

[82] ist ausgebrochen, *has been broken,* or *taken out.*

[83] lenkte, *led his horse.*

Doch wie sie kamen[84] vor das Schloß
Und zu den Herrn geritten,
Macht'[85] er von Vaters Schilde los
Den Zierrath in der Mitten;
Das Riesenkleinod setzt' er ein,
Das gab[86] so wunderklaren Schein,
Alswie die liebe[87] Sonne.

Und als nun diese helle Gluth[88]
Im Schilde Milons brannte,
Da rief der König frohgemuth:
„Heil[89] Milon von Anglante!
Der hat den Riesen übermannt,
Ihm abgeschlagen Haupt und Hand,
Das Kleinod ihm entrissen!"

Herr Milon hatte[90] sich gewandt,
Sah staunend all die Helle:[91]
„Roland! sag' an, du junger Fant!
Wer gab dir das,[92] Geselle?"[93]
„Um Gott,[94] Herr Vater! zürnt mir nicht,
Daß ich erschlug den groben[95] Wicht,
Derweil[96] Ihr eben schliefet!"

[84] kamen geritten, *came riding up.*
[85] Macht los, *loosened*, or *took out.*
[86] gab — Schein, *gave, yielded*, or *emitted such miraculously bright brilliancy.*
[87] liebe Sonne, the word *sun* is in German usually accompanied by the epithet lieb, *dear.*
[88] diese Gluth brannte, *this fire was burning, i.e.* this bright jewel was shining.
[89] Heil! interj., *hail!*
[90] hatte sich gewandt, *had turned round.*
[91] Helle, *clearness, brilliancy* (emitted by the jewel).
[92] das, *that thing, i.e.* the jewel.
[93] Gesell. This word is in poetry still used in its original meaning of *fellow, companion*, and in the vocative sense in addressing one's equals, or by superiors in addressing their attendants; this use of the word is, however, quite obsolete: it means now a *journeyman.*
[94] um Gott, *for God's sake.*
[95] groben Wicht, *clumsy lout.*
[96] derweil, *during the time that, whilst.*

König Karls Meerfahrt.

Der König Karl fuhr[1] über Meer
Mit seinen zwölf Genossen,
Zum heil'gen Lande steuert' er,
Und ward vom Sturm verstoßen.[2]

Da sprach der kühne Held Roland:
„Ich kann wohl fechten und schirmen,
Doch hält[3] mir diese Kunst nicht Stand
Vor Wellen und vor Stürmen."

Dann sprach Herr Holger aus Dänemark:
„Ich kann die Harfe schlagen;
Was hilft mir das, wenn also[4] stark,
Die Wind' und Wellen jagen?"[5]

Herr Oliver war auch nicht froh,
Er sah auf seine Wehre:
„Es ist[6] mir um mich selbst nicht so,
Wie um die Altekläre."[7]

Dann sprach der schlimme Ganelon,
Er sprach es nur verstohlen:
„Wär'[8] ich mit guter Art davon,
Möcht' euch der Teufel holen!"

[1] fuhr über Meer, *sailed across the sea.*

[2] ward verstoßen, *was blown out of his track.*

[3] hält Stand, *avails.*

[4] also, *thus, so.*

[5] jagen, *to hurry furiously and tumultuously.*

[6] es ist—so. The usual phrase is: es ist &c. so zu thun, *I do not care so much for myself.*

[7] Altekläre, the germanized appellation for *Alta Clara*, the famous sword of Oliver, frequently mentioned in ancient romances.

[8] wär'—davon, *were I well out of this.*

Erzbischof Turpin seufzte sehr:
„Wir sind die Gottesstreiter;[9]
Komm, liebster Heiland, über das Meer,
Und führ' uns gnädig weiter!"

Graf Richard Ohnefurcht hub an:
„Ihr Geister aus der Hölle!
Ich hab' euch manchen Dienst gethan!
Jetzt helft mir[10] von der Stelle!"

Herr Naime diesen Ausspruch that:
„Schon Vielen rieth ich heuer,
Doch süßes Wasser und guter[11] Rath
Sind oft zu Schiffe theuer."

Da sprach der graue[12] Herr Riol:
„Ich bin ein alter Degen,[13]
Und möchte meinen Leichnam wohl
Dereinst in's Trockne[14] legen."

Es war Herr Gui, ein Ritter fein,
Der fieng wohl an zu singen:
„Ich wollt', ich wär' ein Vögelein,
Wollt' mich zu Liebchen schwingen."[15]

Da sprach der edle Graf Garein:
„Gott helf' uns aus der Schwere![16]
Ich trink' viel lieber den rothen Wein,
Als Wasser in dem Meere."

[9] Gottesstreiter, *the soldiers of Christ*, an allusion to the Church militant.

[10] helft — Stelle, *help me on, give me a lift.*

[11] guter Rath ist theuer, *good advice is expensive*, or *hard to get;* a proverbial phrase, expressive of the extreme difficulty of any situation.

[12] grau, *gray, hoary, old.*

[13] Degen, *vide* page 50, note 21.

[14] in's Trockne, *in a dry place.*

[15] sich schwingen, *to soar, fly aloft.*

[16] Schwere, *distress.*

Herr Lambert sprach, ein Jüngling frisch:
„Gott wollt' uns nicht vergessen!
Aeß'[17] lieber selbst 'nen guten Fisch,
Statt daß mich Fische fressen."

Da sprach Herr Gottfried lobesan:[18]
„Ich[19] lass' mir's halt gefallen,
Man[20] richtet mir nicht anders an,
Als meinen Brüdern allen."

Der König Karl am Steuer saß,
Der hat kein Wort gesprochen,
Er lenkt das Schiff mit festem Maß,[21]
Bis[22] sich der Sturm gebrochen.

17 äß' for ich äß'; äß lieber, *I'd rather eat.*

18 lobesan = lobesam; *vide* page 38, note 3.

19 ich—gefallen, *I put up with it, submit to my fate; vide* p. 41, n. 37.

20 man—an, *I am not served,* or *treated differently;* anrichten, lit. *to dish up,* or *serve a dinner.*

21 mit festem Maß, *with firm control.*

22 bis—gebrochen, *until the violence of the storm was broken,* or *had ceased, was spent.*

Taillefer.[1]

Taillefer, a serf of the Duke of Normandy (afterwards called the Conqueror), and employed in the ducal household, has, by the faithful discharge of his duties and the exercise of his vocal abilities, so much pleased his lord, that he is enfranchised by him, and, moreover, raises to the rank of knight. On William's landing in England, and when his army is arrayed, near Hastings, ready to attack King Harald's forces (14th October, 1066), Taillefer begs of the Duke, as an especial favour, to be allowed to strike the first blow against the enemy. His request having been granted, he rides alone up towards King Harold's army, singing "Roland's Lay," and other heroic and warlike songs, thereby inflaming the courage of the Normans. After coming up with the enemy's ranks, he gallops into them, and, with his lance and

1 Taillefer, pronounce: Tál-ye-fáre.

sword, fells two of the Saxon knights to the ground. Thereupon the Norman hosts rush upon and defeat the foe.*

Normannenherzog Wilhelm sprach einmal:
„Wer singet in meinem Hof und in meinem Saal?
Wer singet vom Morgen bis in die späte Nacht,
So lieblich, daß mir das Herz im Leibe lacht?"[2]

„Das ist der[3] Taillefer, der so gerne singt,
Im[4] Hofe, wann er das Rad am Brunnen schwingt,
Im Saale, wann er das Feuer schüret und facht,
Wann er Abends sich legt[5] und wann er Morgens erwacht."

Der Herzog sprach: „Ich hab' einen guten Knecht,
Den Taillefer, der dienet mir fromm und recht,
Er treibt mein Rad und schüret mein Feuer gut,
Und singet so hell, das höhet[6] mir den Muth."

Da sprach der Taillefer: „Und wär' ich frei,
Viel besser wollt' ich dienen und singen dabei.[7]
Wie wollt' ich dienen dem Herzog hoch zu Pferd![8]
Wie wollt' ich singen und klingen mit Schild und mit Schwert!"

[2] Das Herz lacht mir im Leibe, lit. *my heart is laughing in my body;* proverb. phrase for: my heart rejoices.

[3] Der, the definite article, is in German frequently placed before the name of a person, particularly when it is that of a person generally well-known, or just mentioned; this use of the article is rather confined to poetry, and, in conversation, partakes of the nature of a provincialism.

[4] im Hofe—schwingt, *in the yard when he turns the wheel of the well.*

[5] sich legt, *lies down to sleep.*

[6] höhet—Muth, *raises my spirits, rejoices me.*

[7] dabei, *at the same time, i.e.* whilst performing my other duties.

[8] hoch zu Pferd, *on horseback.*

* The name of the Norman Baron Taillefer and the above anecdote are mentioned by Wace, the Anglo-Norman poet, in describing the battle of Hastings.

Nicht[9] lange, so ritt der Taillefer in's Gefild
Auf einem hohen Pferde, mit Schwert und mit Schild.
Des Herzogs Schwester schaute vom Thurm in's Feld,
Sie sprach: „Dort reitet, bei Gott! ein stattlicher Held."

Und als er ritt vorüber an Fräuleins[10] Thurm,
Da sang er bald wie ein Lüftlein,[11] bald wie ein Sturm.
Sie sprach: „Der singet, das[12] ist eine herrliche Lust!
Es zittert der Thurm und es zittert mein Herz in der Brust."

Der Herzog Wilhelm fuhr wohl über das Meer,
Er fuhr nach Engelland mit gewaltigem Heer.
Er sprang vom Schiffe, da fiel er auf die Hand:
„Hei! — rief er — ich fass' und ergreife dich, Engelland."

Als nun das Normannenheer zum[13] Sturme schritt,
Der edle Taillefer vor den Herzog ritt:
„Manch Jährlein[14] hab' ich gesungen und Feuer geschürt,
Manch Jährlein gesungen und Schwert und Lanze gerührt.

Und hab' ich Euch[15] gedient und gesungen zu Dank,
Zuerst als ein Knecht und dann als ein Ritter frank:[16]
So laßt[17] mich das entgelten am heutigen Tag,
Vergönnet mir auf die Feinde den ersten Schlag!"

Der Taillefer ritt vor[18] allem Normanenheer,
Auf einem hohen Pferde, mit Schwert und mit Speer,

[9] nicht lange, so, *it was not long before.*
[10] Fräuleins, *of the young lady* or *princess, i.e.* the duke's sister.
[11] Lüftlein, *gentle breeze.*
[12] das — Lust, *it is a magnificent pleasure,* or *delightful.*
[13] zum Sturme schritt, *was setting out for the attack.*
[14] Jährlein=Jahr.
[15] Euch zu Dank, *to your satisfaction.*
[16] ein Ritter frank, *a free knight,* as opposed to Knecht, *servant.*
[17] laßt mich das entgelten, *let me have it repaid, i.e.* let me have my reward.
[18] vor allem Normanenheer, *in advance of the whole Norman army.*

Er sang so herrlich, das klang über Hastingsfeld,
Von Roland sang er und manchem frommen Held.

Und als das Rolandslied wie ein Sturm erscholl,
Da wallete[19] manch Panier, manch Herze[20] schwoll,
Da brannten Ritter und Mannen von hohem Muth,
Der Taillefer sang und schürte[21] das Feuer gut.

Dann sprengt'[22] er hinein und führte den ersten Stoß,[23]
Davon ein englischer Ritter zur Erde schoß,[24]
Dann schwang er das Schwert und führte den ersten
Schlag,
Davon ein englischer Ritter am Boden lag.

Normannen sahen's, die harrten nicht allzulang,
Sie brachen herein[25] mit Geschrei und mit Schilderklang.
Hei! sausende Pfeile, klirrender Schwerterschlag!
Bis Harald fiel und sein trotziges Heer erlag.[26]

Herr Wilhelm steckte sein Banner auf's blutige Feld,
Inmitten der Todten spannt'[27] er sein Gezelt,
Da saß er am Mahle, den goldnen Pokal in der Hand,
Auf dem Haupte die Königskrone von Engelland.

„Mein tapfrer Taillefer! komm, trink mir Bescheid![28]
Du hast mir viel gesungen in Lieb und in Leid,
Doch heut im Hastingsfelde dein Sang und dein Klang,
Der tönet mir in den Ohren mein Leben lang."

19 wallete manch Panier, *many a standard was flying.*

20 manch Herze schwoll, *many a heart was swelling*, or *throbbing.*

21 schürte das Feuer gut, *fanned the fire well, i.e.* inflamed their courage.

22 sprengt' er hinein, *he galloped into the midst, i.e.* of the enemy's crowd.

23 führte — Stoß, *hit the first blow.*

24 zur Erde schoß *darted*, or *was precipitated to the ground.*

25 brachen herein, *broke into, i.e.* the enemy's ranks.

26 erlag, *succumbed, was vanquished.*

27 spannt' sein Gezelt, *pitched his tent.*

28 trink mir Bescheid! *pledge me!* signifying a request or challenge to drink a glass of wine with the proposer.

Das Glück von Edenhall.

The "Luck of Edenhall" is the name of a crystal goblet; it is said to have been the gift of a fairy, and the safety and prosperity of the family is represented to depend upon its preservation.

The goblet is wantonly destroyed by its owner, the young Lord of Edenhall, and his own violent death, and the total destruction of Edenhall by the hand of enemies are the immediate consequences of the reckless deed.

It may be observed that to this day a cup of Venetian glass, called "The Luck of Edenhall," is still preserved at that place, the seat of the Musgrave family, near Penrith, having this inscription upon it:—

"If this cup shall brake or fall,
Farewell the Luck of Edenhall."

Von Edenhall[1] der junge Lord
Läßt[2] schmettern Festtrommetenschall,[3]
Er hebt sich an des Tisches Bord
Und ruft in[4] trunkner Gäste Schwall:[5]
„Nun her mit[6] dem Glücke von Edenhall!"

Der Schenk vernimmt ungern den Spruch:[7]
Des Hauses ältester Vasall,
Nimmt zögernd aus dem seidnen Tuch
Das hohe Trinkglas von Krystall,
Sie nennen's: das Glück von Edenhall.

[1] Eden Hall, the seat of the chief of the famous border clan Musgrave, is a large and handsome edifice on the west bank of the river Eden. (Reading the German text, Edenhall must be pronounced as if it were a German name.)

[2] läßt, *orders.*

[3] Festtrommetenschall, triple compound substant., *the sound of festive or joyous trumpets.*

[4] in, *amongst.*

[5] Schwall, *crowd.*

[6] nun her mit! *now let us have here!*

[7] Spruch, *saying;* here: order.

Darauf der Lord: „Dem Glas zum Preis[8]
Schenk'[9] rothen[10] ein aus Portugall!“
Mit Händezittern[11] gießt der Greis,
Und purpurn[12] Licht wird überall,
Es strahlt aus dem Glücke von Edenhall.

Da spricht der Lord und schwingt's[13] dabei:
„Dies Glas von leuchtendem Krystall
Gab meinem Ahn am Quell die Fei,
Drein schrieb sie: kommt[14] dies Glas zu Fall:
Fahr'[15] wohl dann, o Glück von Edenhall!

Ein Kelchglas ward[16] zum Loos mit Fug[17]
Dem freud'gen Stamm von Edenhall;
Wir schlürfen[18] gern in vollem Zug,
Wir läuten gern mit lautem Schall;
Stoßt[19] an mit dem Glücke von Edenhall!“

Erst klingt es milde, tief und voll,
Gleich dem Gesang der Nachtigall,
Dann wie des Waldstroms[20] laut Geroll,
Zuletzt erdröhnt wie Donnerhall
Das herrliche Glück von Edenhall.

[8] dem Glas zum Preis, *to do honour to the glass* or *goblet.*

[9] schenk' ein, *pour out.*

[10] rothen aus Portugall, *red one from Portugal, i.e.* port wine.

[11] Händezittern, *trembling of hands.*

[12] purpurn — überall, *purple light becomes everywhere, i.e.* all surrounding objects are tinged with purple.

[13] schwingt's, *lifts it up, i.e.* the goblet.

[14] zu Fall kommen, *to fall, to come to harm.*

[15] fahr' wohl dann! *then farewell!* meaning that in such a case the prosperity of Edenhall will be gone.

[16] ward zum Loos, *was allotted to, bestowed upon.*

[17] mit Fug, *rightly, justly.*

[18] schlürfen in vollem Zug, *to quaff in large draughts.*

[19] anstoßen, *to touch glasses, to clink the glasses together.*

[20] des Waldstroms laut Geroll, *a torrent's loud rumbling.*

„Zum Horte[21] nimmt[22] ein kühn Geschlecht
Sich den zerbrechlichen Krystall;
Er dauert länger[23] schon, als recht,
Stoßt an! mit diesem kräft'gen Prall
Versuch' ich das Glück von Edenhall."

Und als das Trinkglas gellend springt,
Springt[24] das Gewölb[25] mit jähem Knall
Und aus dem Riß die Flamme dringt;
Die Gäste sind zerstoben[26] all
Mit dem brechenden Glücke von Edenhall.

Ein stürmt[27] der Feind, mit Brand und Mord,
Der in der Nacht erstieg den Wall,
Vom Schwerte fällt der junge Lord,
Hält in der Hand noch den Krystall,
Das zersprungene Glück von Edenhall.

Am Morgen irrt der Schenk allein,
Der Greis, in der zerstörten Hall',
Er sucht des Herrn verbrannt Gebein,
Er sucht im grausen Trümmerfall[28]
Die Scherben des Glücks von Edenhall.

„Die Steinwand — spricht er — springt zu Stück,[29]
Die hohe Säule muß zu Fall,
Glas[30] ist der Erde Stolz und Glück,
In Splitter fällt der Erdenball
Einst gleich dem Glücke von Edenhall."

[21] Hort, *rock;* figur.: protection, defence, strength; it means here a kind of *talisman.*

[22] nimmt sich, *adopts.*

[23] länger als recht, *longer than ought to be.*

[24] springt, *cracks, bursts open.*

[25] Gewölb, *vaulted ceiling.*

[26] zerstoben, past part. from zerstieben *to disperse like dust* (Staub) *before a gust of wind, to fly with precipitation in different ways.*

[27] ein stürmt der Feind, *in rushes the enemy;* ein for hinein.

[28] im grausen Trümmerfall, *amongst the horrible ruins.*

[29] zu Stück, *into pieces.*

[30] Glas, *glass,* here used figurat. as a type of anything fragile, weak, and transient.

Der Schenk von Limburg.

One of the Counts of Limburg is represented to be much attached to the attractions of a sporting life and solitary rambles in the forest; in consequence he not only resists all the offers of the Emperor to accept office at court or in the field, but consistently shuns all society. One day he accidentally meets the Emperor alone, who is out hunting, and, in the pursuit of the chase, has lost his way in the forest. The Emperor reproves him good-naturedly for his shy and recluse habits, and finally asks for a draught of spring water from the Count's drinking-cup. The Count fills and presents the cup to the Emperor, who empties it with great satisfaction, and, in order to attach him to his court and person, then and there creates the unsuspecting Count his Lord Cupbearer.

Zu Limburg [1] auf der Veste,[2]
Da wohnt' ein edler Graf,
Den keiner seiner Gäste
Jemals zu Hause traf.
Er trieb [3] sich allerwegen
Gebirg und Wald entlang,[4]
Kein Sturm und auch kein Regen
Verleidet' ihm den Gang.[5]

Er trug ein Wamms von Leder
Und einen Jägerhut

[1] Limburg, formerly a lordship in Suabia.

[2] Veste, written also Feste, *stronghold, castle*.

[3] sich entlang treiben, more commonly sich umhertreiben, *to wander* or *rove about*.

[4] er—entlang. This sentence can hardly be said to be strictly correct in grammar; there ought to be another preposition (in) before Gebirg.

[5] Gang, *errand, pursuit*.

Mit mancher wilden[6] Feder,
Das steht[7] den Jägern gut.
Es hieng ihm an der Seiten
Ein Trinkgefäß von Buchs;[8]
Gewaltig konnt' er schreiten
Und war von hohem Wuchs.

Wohl[9] hat er Knecht und Mannen[10]
Und hatt' ein tüchtig Roß
Gieng[11] doch zu Fuß von dannen
Und ließ daheim den Troß.
Es war sein ganz Geleite[12]
Ein Jagdspieß stark und lang,
An dem er über breite
Waldströme kühn sich schwang.[13]

Nun hielt[14] auf Hohenstaufen[15]
Der deutsche Kaiser Haus,
Der zog mit[16] hellen Haufen
Einsmals zu jagen aus.
Er rannt'[17] auf eine Hinde
So heiß und hastig vor,
Daß ihn sein Jagdgesinde[18]
Im wilden Forst verlor.

[6] wild, *wild*, alluding to birds, such as eagles, hawks, &c.
[7] steht gut, *fits well*, said of clothes and ornaments.
[8] Buchs, more commonly Buchsbaum, *box* (a hard, valuable wood).
[9] wohl — doch, *although — yet*.
[10] Mannen, this form of the plural always means *attendants, vassals*.
[11] gieng von dannen, *walked off*.
[12] ganz Geleite, *only company*.
[13] sich schwang *leaped*.
[14] hielt Haus, *held his court*.
[15] Hohenstaufen, the name of a castle, the seat of the illustrious house of Emperors of the same name, so famous in German history.
[16] mit hellen Haufen, idiomat. *with numerous crowds*.
[17] er rannt' — vor, *he ran after a hind, in advance of his company, in such hot and precipitate pursuit*.
[18] Jagdgesinde, *hunter-train*.

Bei einer kühlen Quelle
Da macht' er endlich Halt;
Gezieret war die Stelle
Mit Blumen manigfalt.
Hier dacht' er sich zu legen
Zu einem Mittagschlaf,
Da rauscht'[19] es in den Hägen[20]
Und stand vor ihm der Graf.

Da hub er an zu schelten:
„Treff' ich den Nachbar hie?[21]
Zu Hause weilt er selten,
Zu Hofe kommt er nie;
Man muß im Walde streifen,
Wenn man ihn fahen[22] will,
Man muß ihn tapfer[23] greifen,
Sonst hält[24] er nirgend still."

Als drauf ohn'[25] alle Fährde
Der Graf sich niederließ
Und neben in die Erde
Die Jägerstange[26] stieß,
Da griff mit beiden Händen
Der Kaiser nach dem Schaft:
„Den Spieß muß ich mir pfänden,[27]
Ich nehm'[28] ihn mir zur Haft.

[19] rauscht' es, *something was rustling.*
[20] Hägen, plural of Hag, v. p. 55, note 68.
[21] hie=hier.
[22] fahen, old German for fangen, *to catch.*
[23] tapfer, adv. *stoutly;* tapfer greifen, *to hold with a firm grasp.*
[24] still halten, *to keep quiet, i.e. to* stay or stop.
[25] ohn' alle Fährde, *without any hesitation, without feeling troubled in his mind.*
[26] Jägerstange, *hunting spear.*
[27] pfänden, *to impound.*
[28] zu Haft nehmen, *to arrest, confiscate.*

Der Spieß ist mir verfangen,[29]
Deß[30] ich so lang begehrt,
Du sollst dafür[31] empfangen
Hier dies mein bestes Pferd.
Nicht schweifen im Gewälde[32]
Darf mir ein solcher Mann,
Der mir zu Hof[33] und Felde
Viel besser dienen kann."

„Herr Kaiser, wollt vergeben![34]
Ihr[35] macht das Herz mir schwer.
Laßt[36] mir mein freies Leben,[37]
Und laßt mir meinen Speer!
Ein Pferd hab' ich schon[38] eigen,
Für Eures sag' ich Dank;
Zu Rosse will ich steigen,
Bin ich 'mal[39] alt und krank."

„Mit dir[40] ist nicht zu streiten,
Du bist mir[41] allzu stolz.
Doch führst du an der Seiten
Ein Trinkgefäß von Holz:

[29] verfangen, *forfeited.*

[30] deß ich begehrt, understand habe. *which I have coveted;* to connect begehren with the genit. is an obsol. and poet. construction.

[31] dafür, *instead.*

[32] Gewälde = Wald, *wood, forest.*

[33] zu Hof und Felde, *at court and in the field, i.e.* in military service.

[34] wollt vergeben, *please to excuse* or *pardon.*

[35] Ihr — schwer, lit. *you make my heart heavy, i.e.* you will break my heart.

[36] laßt mir, *allow me, let me keep.*

[37] freies Leben, *life of freedom.*

[38] schon has here not the meaning of *already;* this word is used in a sentence in which something is deprecated. or an offer declined; it is not rendered in English.

[39] 'mal for einmal, *one day, at some future time.*

[40] mit dir — streiten, *it is no use arguing with you.*

[41] mir, the dative of the personal pron. is often used in German to strengthen an assertion, denoting an interest on the part of the person speaking or spoken to: it can seldom be rendered literally in English.

Nun macht die Jagd mich dürsten,
Drum[42] thu mir das, Gesell,[43]
Und gieb mir Eins zu bürsten[44]
Aus diesem Wasserquell!"[45]

Der Graf hat sich erhoben,
Er schwenkt[46] den Becher klar,
Er füllt ihn an bis oben,
Hält[47] ihn dem Kaiser dar.
Der schlürft[48] mit vollen Zügen
Den kühlen Trank hinein
Und zeigt ein solch Vergnügen,
Als wär's der beste Wein.

Dann faßt der schlaue[49] Zecher
Den Grafen bei der Hand:
„Du schwenktest[50] mir den Becher,
Du fülltest ihn zum Rand,
Du hieltest mir zum Munde
Das labende Getränk:
Du bist von dieser Stunde
Des deutschen Reiches Schenk!"

[42] drum thu mir das, *therefore do me this favour.*
[43] Gesell, v. page 57, note 93.
[44] bürsten, one of the numerous jocular equivalents for trinken, *to drink.*
[45] Wasserquell = Quell.
[46] schwenkt klar, *rinses out.*
[47] hält dar, *presents.*
[48] schlürft, *drinks up, quaffs,* vide page 65, note 18.
[49] schlau, *cunning, artful;* this epithet is employed because the Emperor means to surprise and to take in the Count.
[50] schwenktest, vide note 46.

Des Sängers Fluch.

An old minstrel and his youthful son play and sing before a king, famous for his bloody victories and savage cruelty, in the presence of his queen and court. Their music enraptures the whole assembly, and the queen, sitting beside her stern lord, transported with delight, takes a rose from her bosom, and throws it to the minstrels. The king, stung by jealousy, flings his sword at them, and kills the youth. The old minstrel, folding his cloak round the corpse, leaves with it the king's palace, unharmed; he stops at the palace-gate, and having dashed his harp to pieces against a marble column, pronounces a curse upon the palace, the country, and the king. His prayer is fulfilled: the palace is destroyed, the country laid waste, and the king's name remains unrecorded in history, in spite of all his bloody victories.

Es stand in alten Zeiten ein Schloß, so [1] hoch und hehr,
Weit glänzt' es über [2] die Lande bis an das blaue Meer,
Und rings [3] von duft'gen Gärten ein blüthenreicher Kranz,
Drin [4] sprangen frische Brunnen im Regenbogenglanz.

Dort saß ein stolzer König, an Land und Siegen reich,[5]
Er saß auf seinem Throne so finster und so bleich;
Denn was er sinnt, ist Schrecken, und was er blickt, ist Wuth,
Und was er spricht, ist Geißel, und was er schreibt, ist Blut.

[1] so is frequently used before adjectives, to denote any quality in an eminent degree: *very, mightily.*

[2] über die Lande, *towering above the country;* this form of the plural (Lande) is used only in an elevated style.

[3] After rings understand: there was.

[4] drin — Regenbogenglanz, *therein cool fountains were playing in prismatic colours.*

[5] reich an, *rich in.*

Einst zog[6] nach diesem Schlosse ein edles Sängerpaar,
Der Ein' in goldnen Locken, der Andre grau von Haar;
Der Alte mit der Harfe, er saß auf schmuckem Roß,
Es schritt ihm frisch zur Seite der blühende Genoß.

Der Alte sprach zum Jungen: „Nun sei bereit, mein Sohn!
Denk' unsrer tiefsten[7] Lieder, stimm' an[8] den vollsten[9] Ton,
Nimm[10] alle Kraft zusammen, die Lust und auch den
Schmerz!
Es gilt uns[11] heut, zu rühren des Königs steinern Herz."

Schon stehn die beiden Sänger im hohen Säulensaal[12]
Und auf dem Throne sitzen der König und sein Gemahl;
Der König furchtbar prächtig, wie[13] blut'ger Nordlichtschein,
Die Königin süß und milde, als blickte[14] Vollmond drein.

Da schlug der Greis die Saiten, er schlug sie wundervoll
Daß reicher,[15] immer[16] reicher der Klang[17] zum Ohre
schwoll,
Dann strömte[18] himmlisch helle des Jünglings Stimme
vor,[19]
Des Alten Sang dazwischen,[20] wie dumpfer Geisterchor.[21]

[6] zog nach, *proceeded towards.*
[7] tief, *deep, i.e.* intellectually deep.
[8] anstimmen, *to intonate, sound.*
[9] voll, *full, i.e.* strong and melodious.
[10] nimm — zusammen, *gather up all your strength.*
[11] es gilt uns, *it is at stake for us, it is for us to endeavour.*
[12] Säulensaal, *hall supported by columns*
[13] wie blut'ger Nordlichtschein, *like the blood-red glare of the polar lights* (*Aurora borealis*).
[14] blickte drein, *looked on,* said of the moon: shone.
[15] reich, applied to musical sounds, *rich, melodious.*
[16] immer, before a comparative, expresses a continuous increase: *still, yet, more and more.*
[17] der Klang — schwoll, *the sound rose to the ear.*
[18] strömte, *streamed,* said of sounds to denote strength and continuity.
[19] vor, *above:* his voice rose above the music of the harp.
[20] dazwischen, *between, i. e.* the sounds of the harp and the boy's voice.
[21] dumpfer Geisterchor, *the hollow sound of the song of a chorus of spirits.*

Sie singen von Lenz und Liebe, von sel'ger[22] goldner Zeit,
Von Freiheit, Männerwürde,[23] von Treu und Heiligkeit;
Sie singen von allem Süßen, was Menschenbrust[24] durchbebt.[25]
Sie singen von allem Hohen, was Menschenherz erhebt.

Die Höflingsschaar im Kreise verlernet jeden Spott;
Des Königs trotz'ge[26] Krieger, sie beugen sich vor Gott,
Die Königin, zerflossen[27] in Wehmuth[28] und in Lust,
Sie wirft den Sängern nieder die Rose von ihrer Brust.

„Ihr habt mein Volk verführet, verlockt ihr nun mein Weib?"
Der König schreit es wüthend, er bebt am ganzen Leib,
Er wirft sein Schwert, das blitzend[29] des Jünglings Brust durchdringt,
Draus,[30] statt der goldnen[31] Lieder, ein Blutstrahl[32] hochauf springt.

Und wie vom Sturm zerstoben[33] ist all der Hörer Schwarm,
Der Jüngling hat verröchelt[34] in seines Meisters Arm,
Der schlägt[35] um ihn den Mantel und setzt ihn auf das Roß,
Er bindt[36] ihn aufrecht feste, verläßt mit ihm das Schloß.

Doch vor dem hohen Thore, da hält der Sängergreis,[37]
Da faßt er seine Harfe, sie aller Harfen Preis,[38]

[22] sel'ger, for seliger, *blessed, very happy.*
[23] Männerwürde, *manly dignity,* or *pride.*
[24] Menschenbrust, *the human breast.*
[25] durchbeben, *to tremble through, thrill.*
[26] trotzig, *wild, hard.*
[27] zerflossen in, *melted with.*
[28] Wehmuth, a violent *longing* after some object, accompanied with strong emotions of pain and regret.
[29] blitzend, *bright like a flash of lightning.*
[30] draus, for daraus, *out of which.*
[31] golden, *golden, i.e.* splendid, excellent.
[32] Blutstrahl, *spout of blood.*
[33] zerstoben, v. page 66, note 26.
[34] hat verröchelt, *has breathed his last, expired.*
[35] schlägt um ihn, *wraps round him.*
[36] bindt for bindet, *ties.*
[37] Sängergreis, *the hoary minstrel.*
[38] Preis, *price,* or *prize;* here: model, pattern.

An einer Marmorsäule, da hat er sie zerschellt,
Dann ruft er, daß es schaurig durch Schloß und Gärten gellt:

„Weh euch,[39] ihr stolzen Hallen! nie töne[40] süßer Klang
Durch eure Räume wieder, nie Saite noch Gesang,
Nein! Seufzer nur und Stöhnen und scheuer[41] Sklavenschritt,
Bis[42] euch zu Schutt und Moder der Rachegeist zertritt!

Weh euch, ihr duft'gen Gärten im holden Maienlicht![43]
Euch zeig' ich dieses Todten entstelltes Angesicht,
Daß ihr darob[44] verdorret, daß jeder Quell versiegt,
Daß[45] ihr in künft'gen Tagen versteint, verödet liegt

Weh dir, verruchter Mörder! du Fluch des Sängerthums![46]
Umsonst sei all dein Ringen[47] nach Kränzen[48] blut'gen Ruhms,
Dein Name sei vergessen, in ew'ge Nacht getaucht,
Sei, wie ein letztes Röcheln,[49] in leere Luft verhaucht!“[50]

Der Alte hat's gerufen, der Himmel hat's gehört,
Die Mauren liegen nieder, die Hallen sind zerstört,
Noch Eine hohe Säule zeugt[51] von verschwundner Pracht,
Auch diese, schon geborsten, kann stürzen über Nacht.[52]

[39] weh euch! *woe unto you!*
[40] nie töne, *never may sound.*
[41] scheuer Sclavenschritt, *the timid step of a slave.*
[42] bis — zertritt, *until the avenging spirit* (*i.e.* God's vengeance) *tramples you down, so that you become a heap of rubbish and rottenness.*
[43] Maienlicht, *light of a May-day.*
[44] darob, *because of it.*
[45] daß — liegt, *that you may lie petrified* (*i.e.* barren) *and desolate.*
[46] Sängerthum, *minstrelsy.*
[47] Ringen nach, *wrestling*, or *striving for.*
[48] Kränze, *crowns*, as emblems of victory.
[49] Röcheln, *the stifled breathing of a dying person.*
[50] verhaucht, *evaporated, vanished.*
[51] zeugt von, *gives evidence of.*
[52] über Nacht, *over-night*, *i.e.* in the course of the night.

Und rings, statt duft'ger Gärten, ein ödes Heideland,[53]
Kein Baum verstreuet[54] Schatten, kein Quell durchdringt den Sand,
Des Königs Namen meldet kein Lied, kein Heldenbuch;[55]
Versunken[56] und vergessen! das ist des Sängers Fluch.

[53] Heideland, *heath*, a tract of barren country.
[54] verstreuet, *scatters about.*
[55] Heldenbuch, *a work containing a relation of heroic deeds, a romance.*
[56] before versunken understand des Königs Name ist.

VER SACRUM.[1]

The following ballad rests upon the tradition that Rome was a colony from Latium, and was founded by Romulus. When the Latins of Lavinium were once hard pressed by enemies, they implored the aid of Mars, but his priest announced that the god would not assist their cause, unless they vowed him a *ver sacrum.* The vow was made, and, with the god's aid, the enemy was defeated and repulsed. After the victory is accomplished, the people return to their homes, and the priest makes the offering of the *ver sacrum.* He announces to the assembled multitude that not only the firstlings of fruits and animals, but also the youth, *i.e.* young persons of either sex, of one year must be comprised in the offering, and be consecrated to the god; but he explains that they are not victims going to be sacrificed, but that they are to leave their home for a distant country, there to found a colony, and are assured of a great and glorious destiny, under the immediate protection of Mars.

Als die Latiner[2] aus Lavinium[3]
Nicht mehr dem Sturm[4] der Feinde hielten[5] Stand,

[1] Ver sacrum, lit. *holy* or *consecrated spring*, is the name for a special offering, presented from the firstlings of spring, which it was customary for the ancient populations of Italy to vow in critical circumstances.
[2] Latiner, *Latins*, the inhabitants of Latium, a country in ancient Italy.
[3] Lavinium, *Lavinium*, an ancient town of Latium.
[4] Sturm, *hostile violence, invasion.*
[5] Stand halten, with the dative, *to hold out against.*

Da hoben[6] sie zu ihrem Heiligthum,
Dem Speer des Mavors, flehend, Blick und Hand.

Da[7] sprach der Priester, der die Lanze trug:
„Euch künd' ich, statt des Gottes, der euch grollt:
Nicht wird er senden günst'gen Vogelflug,[8]
Wenn ihr ihm nicht den Weihefrühling[9] zollt."[10]

„Ihm sei der Frühling heilig!" rief das Heer —
„Und was der Frühling bringt, sei ihm gebracht!"
Da rauschten[11] Fittige, da klang der Speer,
Da ward geworfen[12] der Etrusker Macht.[13]

Und jene[14] zogen heim mit Siegesruf,
Und wo sie jauchzten, ward die Gegend grün,
Feldblumen sproßten unter jedem Huf,
Wo Speere streiften,[15] sah man Bäum' erblühn.

Doch vor[16] der Heimath Thoren, am Altar,
Da harrten schon zum[17] festlichen Empfang
Die Frauen und der Jungfraun helle[18] Schaar,
Bekränzt[19] mit Blüthe, welche heut' entsprang.[20]

[6] hoben — Hand, *they raised imploringly their eyes and hands to the lance of Mars.* The ancients prayed with their hands outstretched and raised (*manibus supinis*). Heiligthum, *a holy, consecrated thing, object of veneration.* *Mavors,* the original name of *Mars.*

[7] da — trug; it was customary for the priest of Mars to shake the lance of the god, and utter a short prayer before entering upon any warlike action.

[8] Vogelflug, *flight of birds,* an omen amongst the ancient Latins: *the god will not send you a favourable omen, i.e.* will not favour your cause.

[9] Weihefrühling = ver sacrum.

[10] zollen, *to give what is due, to grant.*

[11] rauschten Fittige, lit. *wings rustled;* the wings of the birds of omen, v. note 8.

[12] geworfen, *thrown back, repulsed.*

[13] Macht, *host.*

[14] jene, *i.e.* the Latins.

[15] streifen, *to strike* or *touch slightly.*

[16] vor — Thoren, *at the gates of their native town.*

[17] zu, *for the purpose of.*

[18] helle Schaar, v. p. 68, note 16.

[19] bekränzt mit Blüthe, *adorned with wreaths of blossoms.*

[20] entspringen (applied to flowers), *to bud.*

Als nun verrauscht[21] der freudige Willkomm,
Da trat der Priester auf den Hügel, stieß
In's Gras den heiligen Schaft, verneigte fromm
Sein Haupt und sprach vor allem Volke dies:

„Heil dir, der Sieg uns gab in Todesgraus![22]
Was wir gelobten, das erfüllen wir.
Die Arme breit'[23] ich auf dies Land hinaus
Und weihe[24] diesen vollen Frühling dir!

Was[25] jene Trift, die herdenreiche, trug,
Das Lamm, das Zicklein,[26] flamme deinem Herd!
Das junge Rind erwachse[27] nicht dem Pflug,
Und für den Zügel nicht das muth'ge Pferd!

Und was in jenen Blüthengärten[28] reift,
Was[29] aus der Saat, der grünenden, gedeiht,
Es werde nicht von Menschenhand gestreift:[30]
Dir sei es Alles, Alles dir geweiht!"

Schon lag die Menge schweigend auf den Knien,
Der gottgeweihte[31] Frühling schwieg umher,
So leuchtend,[32] wie kein Frühling je erschien,
Ein heil'ger Schauer[33] waltet'[34] ahnungsschwer.[35]

[21] verrauschen, *to subside.*
[22] in Todesgraus, *amidst the horrors of death, i.e.* in agony, or extreme distress.
[23] breit' ich hinaus, *I stretch out, extend,* v. note 6.
[24] weihen, *to consecrate by a solemn dedication.*
[25] was—trug, *what yonder pasture, rich in cattle, bore, i.e.* the cattle that have been feeding on it.
[26] Zicklein, *kid.*
[27] erwachse — Pflug, *shall not grow up for the plough, i.e.* shall be sacrificed to thee, before it is old enough to draw the plough.
[28] Blüthengärten, *gardens full of blossom.*
[29] was — gedeiht, *what shall thrive, i.e.* grow ripe, *out of the green sprouts.*
[30] gestreift, *touched,* v. n. 15.
[31] gottgeweihte Frühling = Weihefrühling, v. note 9.
[32] leuchtend, *bright.*
[33] Schauer, *shudder, awe.*
[34] walten, *to prevail, reign.*
[35] ahnungsschwer, *full of presentiments, portentous.*

Und weiter sprach der Priester: „Schon[36] gefreit
Wähnt ihr die Häupter, das Gelübd' vollbracht?
Vergaßt ihr ganz die Satzung alter Zeit?
Habt ihr, was ihr gelobt, nicht vorbedacht?[37]

Der Blüthen Duft, die Saat im[38] heitern Licht,
Die Trift, von neugeborner Zucht[39] belebt,
Sind sie ein Frühling, wenn die Jugend nicht,
Die menschliche, durch[40] sie den Reigen webt?

Mehr, als die Lämmer, sind[41] dem Gotte werth
Die Jungfraun in[42] der Jugend erstem Kranz;
Mehr,[43] als der Füllen auch, hat er begehrt[44]
Der Jünglinge im[45] ersten Waffenglanz.

O nicht umsonst,[46] ihr Söhne, waret ihr
Im Kampfe so von[47] Gotteskraft durchglüht!
O nicht umsonst, ihr Töchter, fanden wir,
Rückkehrend, euch so wundervoll erblüht![48]

Ein Volk hast du vom Fall[49] erlöst, o Mars!
Von Schmach[50] der Knechtschaft hieltest du es rein,

[36] schon — Häupter, *you deem your heads free already, i.e.* yourselves free, or absolved.

[37] vorbedenken, *to consider well before anything is undertaken or begun.*

[38] im heitern Licht, *in the joyful day-light.*

[39] Zucht, *breed* (of cattle).

[40] durch — webt, lit. *weaves the dance through them,* or *dances amongst them.* This is a poetical figure of speech, simply meaning: is amongst them, or forms part of them.

[41] sind — werth, *are valued by the god.*

[42] in — Kranz, *in the first crown, i.e.* bloom, *of youth.*

[43] mehr, *more strongly.*

[44] begehrt, v. page 70, note 30.

[45] im ersten Waffenglanze, *in the splendour of their first arms, i.e.* when they are for the first time clad in bright armour.

[46] umsonst, *in vain.*

[47] von — durchglüht, *burning,* or *inspired with divine strength.*

[48] erblüht, *completely blossomed, full-blown.*

[49] Fall, *fall, destruction.*

[50] von Schmach — rein, *thou hast preserved it pure from the disgrace of servitude.*

Und willst dafür die Jugend[51] eines[52] Jahrs;
Nimm sie! sie ist dir heilig, sie ist dein."

Und wieder warf das Volk sich auf den Grund,
Nur die Geweihten[53] standen noch umher,
Von[54] Schönheit leuchtend, wenn auch bleich der Mund,
Und heil'ger Schauer lag auf Allen schwer.

Noch[55] lag die Menge, schweigend wie das Grab,
Dem[56] Gotte zitternd, den sie erst beschwor,[57]
Da fuhr aus blauer Luft ein Strahl[58] herab
Und traf den Speer und flammt'[59] auf ihm empor.

Der Priester hob dahin[60] sein Angesicht,
Ihm[61] wallte glänzend Bart und Silberhaar;
Das Auge strahlend[62] von dem Himmelslicht,
Verkündigt' er, was ihm eröffnet war:

„Nicht läßt[63] der Gott von seinem heil'gen Raub,[64]
Doch will er nicht den Tod, er will die Kraft;

[51] Jugend, *youth, i.e.* all persons, animals, and fruits that are young.
[52] eines Jahrs, *of one year*: ein, when printed in this manner, is emphatic and means the cardinal number *one*.
[53] die Geweihten, *the persons consecrated.*
[54] von — leuchtend, *resplendent with beauty.*
[55] noch — Menge, *the crowd was still prostrate.*
[56] dem Gotte zitternd, *trembling before the god.*
[57] beschwören, *to cite, call* (as spirits).
[58] Strahl, *flash.*
[59] flammt auf ihm empor, *blazes upon it, upwards.* It must be supposed that the flash of lightning struck the lance which was stuck in the ground, at the bottom, and the flame ascended towards the top.
[60] dahin, *in that direction, i.e.* where the lance was burning.
[61] Ihm — Silberhaar, *his beard and silvery* (*i.e.* white) *hair, were flowing in light* (as if his head were surrounded by a glory, or circle of rays).
[62] strahlend — Himmelslicht, *beaming with celestial light.*
[63] lassen von, *to desist from, relinquish.*
[64] heil'ger Raub, *holy spoil, i.e.* the tribute the god exacts from the people.

Nicht will er einen Frühling, welk und taub,[65]
Nein, einen Frühling, welcher[66] treibt im Saft.

Aus der Latiner alten Mauern soll
Dem Kriegsgott eine neue Pflanzung[67] gehn;
Aus diesem Lenz,[68] innkräft'ger[69] Keime voll,[70]
Wird eine große Zukunft[71] ihm erstehn.

Drum[72] wähle jeder Jüngling sich die Braut,
Mit Blumen sind die Locken schon bekränzt,
Die Jungfrau folge Dem, dem sie vertraut;
So[73] zieht dahin, wo euer Stern erglänzt!

Die Körner, deren Halme jetzt noch grün,
Sie[74] nehmet mit zur Aussaat in der Fern',
Und von den Bäumen, welche jetzt noch blühn,
Bewahret euch den Sprößling[75] und den Kern!

Der junge Stier pflüg' euer Neubruchland,[76]
Auf eure Weiden führt das muntre Lamm,
Das rasche Füllen spring'[77] an eurer Hand,
Für[78] künft'ge Schlachten ein gesunder Stamm!

[65] taub (when applied to spikes of grain, nuts, &c.), *empty*.

[66] welcher—Saft, lit. *which sprouts in sap* (the vital juice of plants and trees), *i.e.* which produces and ripens.

[67] Pflanzung, *plantation*, and *colony*.

[68] Lenz, *spring*, and figurat. *youth*. Pflanzung and Lenz must here be understood in both their meanings.

[69] innkräftig, *having strength in itself, and of its own*.

[70] Keime voll, *replete with seed*.

[71] große Zukunft, *great future*, *i.e.* a future replete with great deeds.

[72] Drum for darum, *therefore*.

[73] So — erglänzt, *proceed ye then thither where your star is shining*, *i.e.* where a happy and glorious destiny awaits you.

[74] Sie — Fern', *take them with you to sow them in a distant country*.

[75] Sprößling, *shoot* (a sprig of a tree).

[76] Neubruchland, *ground newly broken and cleared*.

[77] spring' — Hand, *may leap about, being led by your hands*.

[78] Für — Stamm, *a healthy stock for future battles*, *i.e.* for the breed of horses, to be employed in future battles.

Denn Schlacht und Sturm[79] ist euch vorausgezeigt,[80]
Das ist ja[81] dieses starken Gottes Recht,
Der selbst in eure Mitte niedersteigt,
Zu zeugen[82] euer Könige Geschlecht.

In eurem[83] Tempel haften wird sein Speer,
Da schlagen ihn die Feldherrn schütternd an,
Wann sie ausfahren[84] über Land und Meer
Und um[85] den Erdkreis ziehn die Siegesbahn.

Ihr habt vernommen, was[86] dem Gott gefällt,
Geht[87] hin, bereitet euch, gehorchet still!
Ihr seid das Saatkorn einer neuen Welt;
Das ist der Weihefrühling, den er will."

79 Sturm, *assault, attack,* here used in a more extended sense, *war.*

80 vorausgezeigt, *pointed out beforehand, prognosticated.*

81 ja, v. p. 51, n. 27.

82 zeugen, *to beget.* Mars was reputed to be the father of Romulus.

83 In eurem 2c. — an, *his lance shall be fixed in your temple; there the generals will strike at it, shaking it.* This was one of the ceremonies observed in ancient Rome, on occasion of a declaration of war.

84 ausfahren, *to go out.*

85 um — Siegesbahn, *draw a circle of victories round the globe, i.e.* subdue the whole earth by their victories.

86 was — gefällt, *what pleases the god, i.e.* what is the god's command.

87 Geht hin, *proceed on your way.*

Balladen von Göthe

BIOGRAPHICAL NOTICE OF GOETHE.

JOHANN WOLFGANG GOETHE was born, August 28, 1749, at Frankfort-on-the-Maine. His father, who was distinguished by the title of Aulic Councillor, was a private gentleman in affluent circumstances. Goethe received a sound and liberal education at home, where both his father, a man of a severe and business-like turn of mind, and his mother, who was a remarkably clever and sprightly lady, exercised a powerful and wholesome influence on his mind. When, at the age of sixteen, he left home to qualify himself, at the University of Leipsic, for the exercise of the duties of the legal profession, he was possessed of a very fair amount of knowledge of various subjects, particularly ancient and modern languages, and his mind was already filled with literary and poetical projects. At Leipsic his time and attention were chiefly taken up with literature and the study of the fine arts, and there he wrote his first poetical and dramatical essays. Having been obliged, after a year's stay at Leipsic, to return to Frankfort, in consequence of ill-health, he passed another twelvemonth under the paternal roof, and after the expiration of that period went to Strasburg, at that time the seat of a university, there to take up again the interrupted course of his studies. There he met, among many other distinguished men, Herder, afterwards one of the most eminent German writers, who, by his conversation and instruction, largely contributed to develop and mature the poetic genius of his somewhat younger friend.

In 1771, having finished his academical studies, Goethe returned to Frankfort again, where he set up in his profession as an attorney and barrister, and continued to reside for the next four years. During this time he gave to the world his two first works, viz. "Goetz von Berlichingen," a historical play, and a prose work of fiction, "Werther's Sorrows." Both these works belong to the best that Goethe has ever written, and caused an immense sensation, not only in Germany, but throughout Europe: in fact, it may be averred without much fear of contradiction, that no work of fiction ever caused such a stir among the

educated classes of all Europe, and gave rise to so many discussions, controversies, and imitations as "Werther" did. In consequence of the extraordinary reputation which the young poet had achieved by these works, he received an invitation from the Grand-Duke of Weimar, Charles Augustus, who was a distinguished patron of literature, to reside in Weimar, near the court and person of that prince. Goethe accepted the invitation, and permanently settled in Weimar, where he became the friend and constant companion of the Grand-Duke. He also accepted an appointment under the government of that prince, and ultimately became a minister of state, and the chief administrator of the grand-duchy. He had also a title of nobility conferred upon him. After a long life devoted to the discharge of his public duties, and to science, literature, and arts, Goethe expired, March 22, 1832, with that calmness and serenity which so eminently characterised his life.

Goethe was equally great as a dramatist, ballad-writer, lyrical poet, and as prose writer, in works of fiction and works of science. Speaking of his ballads in particular, it is universally admitted that they are unsurpassed in their delicacy of conception, and their melodious simplicity of rhythm.

Erlkönig.[1]

A father and his son are out on horseback late at night, the father holding the boy safe in his arms. The child becomes frightened and hides its face, because it sees the Erlking; its fright increases as it hears the Erlking whisper, who tries to allure the child to go with him. The father does not see or hear him, and thinks the boy is frightened at some natural objects looking ghastly in the darkness of night. Suddenly the child cries out that the Erlking is going to seize, and has hurt it. The father himself becomes frightened, and hurries on, and when he reaches home, the child is discovered dead in his arms.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl[2] in dem Arm,
Er faßt[3] ihn sicher, er hält ihn warm.

Mein Sohn, was[4] birgst du so bang dein Gesicht? —
Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?[5] —
Mein Sohn, es ist ein Nebelstreif.[6] —

„Du liebes Kind, komm, geh mit mir!
„Gar[7] schöne Spiele spiel' ich mit dir;

[1] Erlkönig, translate: *Erlking*, the name of a mischievous fairy-king or spirit. Erle=*alder-tree;* the word is, however, perhaps a corruption of the Danish *Ellekone*, meaning: the wife of a fairy.

[2] wohl, *well, i.e.* carefully.

[3] faßt ihn sicher. *has a safe hold of him.*

[4] was birgst du, *why dost thou hide.*

[5] Schweif, *tail* (as of a comet).

[6] Nebelstreif, *nebula* (a cluster of stars, not separately distinguishable.)

[7] gar, adv., *quite, entirely;* frequently, as here: very, mightily.

„Manch' bunte Blumen sind an dem Strand,
„Meine Mutter hat manch gülden[8] Gewand."

Mein Vater, mein Vater, und hörest du nicht,
Was der Erlenkönig mir leise[9] verspricht? —
Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind. —

„Willst, feiner Knabe du mit mir gehn?
„Meine Töchter sollen dich warten[10] schön;[11]
„Meine Töchter führen den nächtlichen Reihn,[12]
„Und wiegen[13] und tanzen und singen dich ein." —

Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort? —
Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau. —

„Ich liebe dich, mich reizt deine schöne Gestalt;
„Und bist du nicht willig, so brauch ich Gewalt."[14] —
Mein Vater, mein Vater, jetzt faßt er mich an!
Erlkönig hat mir ein Leids[15] gethan! —

Dem Vater grauset's, er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof[16] mit[17] Müh' und Noth;
In seinen Armen das Kind war todt.

[8] gülden, obs. and poet. for golden, *golden;* here: embroidered with gold.
[9] leise, *in a low tone of voice, in whispers.*
[10] warten, verb act., *to nurse* (or *cherish*) *a child.*
[11] schön, *nicely.*
[12] Reihn, *dance,* the same as Reigen, v. p. 79, n. 40.
[13] wiegen — ein, *shall rock, dance, and sing thee to sleep.*
[14] Gewalt, *violence.*
[15] ein Leids thun, *to hurt, inflict grievous bodily harm.*
[16] Hof, *yard of a house* or *farmstead.*
[17] mit Müh' und Noth, *with* (or *after*) *great difficulty.*

Der Sänger.

A minstrel, singing and playing at the gate of a king's palace, is, by order of the king, asked in, and invited to perform before the assembled court. He so delights his audience, that the king sends for a gold chain, intending to present it to the minstrel as a reward for the pleasure he has given to himself as well as to the whole court. But the minstrel declines accepting the golden guerdon, and the only favour he asks, is to be served with the best wine in a golden goblet.

Was hör' ich draußen[1] vor dem Thor,
Was auf der Brücke schallen?
Laß[2] den Gesang vor unserm Ohr
Im Saale wiederhallen!
Der König sprach's, der Page[3] lief;
Der Knabe kam,[4] der König rief:
Laßt[5] mir herein den Alten!

Gegrüßet[6] seid mir, edle Herrn,
Gegrüßt ihr, schöne Damen!
Welch reicher Himmel![7] Stern bei Stern!
Wer kennet ihre Namen?
Im Saal voll Pracht und Herrlichkeit

1 draußen vor, *outside at.*
2 laß den Gesang wiederhallen, *let the song re-echo, i.e.* sound again, or, be repeated.
3 Page. Pronounce the g in this word in the French manner.
4 der Knabe kam, *the boy* (*i.e.* the page) *came* (back to the king).
5 laßt — Alten, *show the old man in;* about mir v. p. 70, n. 41.
6 gegrüßet seid mir, *be greeted* (to me). These are the words of the minstrel on being introduced to the court.
7 Himmel &c. The minstrel compares the splendid assembly to which he is introduced, to a sky abounding with stars.

Schließt,[8] Augen. euch; hier ist nicht Zeit
Sich staunend zu ergötzen.

Der Sänger drückt'[9] die Augen ein,
Und schlug[10] in[11] vollen Tönen;
Die Ritter schauten[12] muthig drein,
Und in den Schooß[13] die Schönen.[14]
Der König, dem das Lied gefiel,
Ließ[15] ihm, zum Lohne für sein Spiel,
Eine goldne Kette bringen.

Die goldne Kette gieb mir nicht,
Die Kette gieb den Rittern,
Vor deren kühnem Angesicht
Der Feinde Lanzen splittern.[16]
Gieb sie dem Kanzler, den du hast,
Und laß ihn noch die goldne Last
Zu[17] andern Lasten tragen.

Ich singe, wie der Vogel singt,
Der in den Zweigen wohnet;
Das Lied, das aus der Seele dringt,[18]
Ist Lohn, der reichlich[19] lohnet;
Doch darf[20] ich bitten, bitt' ich eins;[21]

[8] schließt euch, imperat., *be closed.*
[9] eindrücken, verb act., more commonly zudrücken, *to close, shut,* applied to the eyes.
[10] schlug, *struck* (the harp).
[11] in vollen Tönen, *amidst* (*i.e.* producing) *melodious strains;* about voll v. p. 73, n. 9.
[12] schauten drein, *looked about, around, on,* v. p. 73, n. 14.
[13] Schauten in den Schooß, *looked in their laps, i.e.* cast down their eyes.
[14] die Schönen, *the fair ones, i.e.* the ladies.
[15] ließ ihm bringen, *ordered to be brought for him.*
[16] splittern, more commonly zersplittern, *to be dashed to atoms.*
[17] zu, *in addition to.*
[18] dringen, v. neut., *to rush* (or *press*) *forward like a spring.* This term indicates that the minstrel in singing obeys the impulse of his heart and genius, but courts not favour or reward.
[19] reichlich, *amply.*
[20] darf ich, *if I am allowed.*
[21] eins. *one thing.*

Laß mir den besten Becher Weins
In purem Golde reichen.[22]

Er setzt'[23] ihn an, er trank[24] ihn aus:
O Trank voll süßer Labe![25]
O! dreimal[26] hochbeglücktes[27] Haus,
Wo das[28] ist[29] kleine Gabe!
Ergeht's[30] euch wohl, so denkt an mich,
Und danket Gott so warm,[31] als ich
Für diesen Trunk euch danke.

22 reichen, *to present.*
23 setzt' ihn an, *put it to his lips.*
24 trank aus, *drank up, emptied.*
25 Labe, *refreshment, cordial.*
26 dreimal, *thrice* (a term of amplification).
27 hochbeglückt, *very happy, blessed;* hoch is much used in composition with adjectives, denoting *very, exceedingly.*
28 das, *i.e.* a goblet of such wine.
29 ist kleine Gabe, *is* (deemed) *a trifling gift.*
30 ergeht's euch wohl, *if you prosper,* or *are happy.*
31 warm, *fervently.*

Der Fischer.

A fisherman, sitting with his rod on the bank of a river, is allured and carried off into the depths by a water-nymph. The fascinations of the water could not well be more forcibly and delicately illustrated than they are in this ballad.

Das Wasser rauscht',[1] das Wasser schwoll,[2]
Ein Fischer saß daran,[3]
Sah nach dem Angel[4] ruhevoll,[5]
Kühl[6] bis[7] an's Herz hinan.

1 rauschen, *to roar,* said of the noise of a flowing river.
2 schwoll, imperf. from schwellen, *to swell, rise high, heave, surge.*
3 daran, *near it, on the brink of it.*
4 Angel. This word is more commonly used in the feminine gender.
5 ruhevoll, adv., *peacefully, placidly.*
6 kühl, *cool.* This word, and immediately after, Herz (*heart*), are here to be understood both literally and metonymically.
7 bis an — hinan, *even up to.*

Und wie er sitzt und wie er lauscht,
Theilt[8] sich die Fluth empor;
Aus dem bewegten[9] Wasser rauscht[10]
Ein feuchtes Weib hervor.

Sie sang zu ihm, sie sprach zu ihm:
Was lockst[11] du meine Brut[12]
Mit Menschenwitz[13] und Menschenlist
Hinauf in Todesgluth?[14]
Ach wüßtest[15] du, wie's[16] Fischlein ist,
So wohlig[17] auf dem Grund,[18]
Du[19] stiegst herunter wie[20] du bist
Und würdest erst[21] gesund.

Labt[22] sich die liebe[23] Sonne nicht,
Der Mond sich nicht im Meer?
Kehrt[24] wellenathmend[25] ihr Gesicht
Nicht doppelt schöner her?
Lockt dich der tiefe[26] Himmel nicht,

[8] theilt sich empor, *rises up, and uncloses itself.*

[9] bewegt, *stirred up, agitated.*

[10] rauscht hervor, *comes out* (into sight) *with a roaring noise,* vide note 1.

[11] lockst hinauf, *enticest up* (to the surface of the river).

[12] Brut. *brood* (of fish, *fry, spawn*).

[13] Menschenwitz, *human cunning.*

[14] Todesgluth, *deadly heat, i.e.* the air. It is called "deadly," because the air is fatal to fish, and the term "heat" is used, because the temperature of the air is so much warmer than the water.

[15] wüßtest du, *if thou knewest.*

[16] wie's Fischlein ist, *how the little fish feel.*

[17] wohlig, *nice, comfortable.*

[18] Grund, *bottom* (of the river).

[19] du stiegst herunter, *thou wouldst go down hither.*

[20] wie du bist, idiom., *as thou art* (here and now), *i.e.* upon the spot.

[21] erst, (then) *only.*

[22] labt — Meer, alluding to the notion, that, after shining, the sun and moon go down the sea to rest.

[23] liebe Sonne, v. p. 57, n. 87.

[24] kehrt her, v. neut., for kehrt zurück, *returns.*

[25] wellenathmend, *breathing waves, i.e.* breathing the coolness of the sea.

[26] der tiefe Himmel, *the deep sky;* deep=dark-blue, as the sky appears in the reflex of the water.

Das feuchtverklärte[27] Blau?
Lockt dich dein[28] eigen Angesicht
Nicht her[29] in[30] ew'gen Thau?

Das Wasser rauscht', das Wasser schwoll,
Netzt ihm den nackten Fuß;
Sein[31] Herz wuchs ihm so sehnsuchtsvoll,[32]
Wie bei der[33] Liebsten Gruß.
Sie sprach zu ihm, sie sang zu ihm;
Da war's[34] um ihn geschehn:
Halb zog sie ihn, halb sank[35] er hin,
Und ward nicht mehr gesehn.

[27] feuchtverklärt, compound adject.; feucht, *humid;* verklärt, *clear, bright.*
[28] dein eigen Angesicht, *thy own face* (as thou lookest on it, reflected in the river).
[29] her, *hither, i.e.* into the river.
[30] in ew'gen Thau, *into eternal dew* or *moisture; i.e.* the everflowing waves.
[31] sein Herz wuchs, *his heart grew bigger.* Under the influence of passion, the heart seems to expand, or grow bigger.
[32] sehnsuchtsvoll, *full of longing* or *desire.*
[33] der Liebsten, *of a sweetheart.*
[34] war's um ihn geschehn, idiom., *it was all over with him, i.e.* he lost his consciousness and power of resistance.
[35] sank er hin, *he glided down.*

Der König in Thule.

The King of Thule, feeling his end approach, leaves everything to his heir, save a golden goblet, given him by his late mistress. At a banquet, given in a castle built on the sea-shore, he empties this goblet once more, and then flings it down into the rolling sea, and closes his eyes for ever.

Es war ein König in Thule[1]
Gar[2] treu bis an das Grab,

[1] Thule, *Thule,* a name which the ancients gave to the most distant part of the earth, lying to the north, known to them; the name is frequently used to designate any far-off, unknown, or fabulous country.
[2] gar, v. p. 87, n. 7.

Dem sterbend[3] seine Buhle[4]
Einen goldnen Becher gab.

Es[5] ging ihm nichts darüber,
Er leert' ihn jeden[6] Schmaus;
Die Augen[7] gingen ihm über,
So oft[8] er trank daraus.

Und als er kam zu sterben,
Zählt' er seine Städt' im Reich,
Gönnt'[9] alles seinem Erben,
Den Becher nicht zugleich.[10]

Er saß beim Königsmahle,[11]
Die Ritter um[12] ihn her,
Auf hohem Vätersaale[13]
Dort auf dem Schloß am[14] Meer.

Dort stand der alte Zecher,
Trank letzte Lebensgluth,[15]
Und warf den heil'gen[16] Becher
Hinunter in die Fluth.

[3] sterbend refers to Buhle.

[4] Buhle, *sweetheart*, applicable to either the masculine or feminine gender; in modern prose used for a wooer or mistress only in an ill sense.

[5] es — darüber, *he valued* (or *loved*) *it above everything*.

[6] jeden Schmaus, *at every meal* or *banquet*.

[7] die Augen — über, idiom. *his eyes became moist*.

[8] so oft, *whenever*.

[9] gönnen, *not to grudge;* gönnt' alles — nicht, *he grudged his heir nothing save the goblet*.

[10] zugleich, *at the same time, along with the rest*

[11] Königsmahl, *royal dinner-party, banquet*.

[12] um ihn her, *round about him*.

[13] Vätersaal, *ancestral hall*.

[14] am Meer, *on the sea-side*.

[15] Lebensgluth, *vital flame*.

[16] heil'gen for heiligen. The goblet is called heilig (*sacred*), because it was connected with the memory of the king's late mistress, and other reminiscences.

Er sah ihn stürzen,[17] trinken[18]
Und sinken tief in's Meer.
Die[19] Augen thäten ihm sinken;
Trank nie einen Tropfen mehr.

[17] stürzen, *to fall down.*
[18] trinken. The goblet is metonymically said to *drink*, because having been flung into the sea, its inside is filled with water.
[19] die — sinken, *his* (*i.e.* the king's) *eyes did sink.*

Die wandelnde Glocke.

A certain child is said to have been very unwilling to go to church on Sundays, preferring to roam about the fields, during the time. It is cautioned by its mother, that, if it continues to disregard the summons of the bell ringing for church, the bell itself will come and fetch it; but the child pays no attention to this warning, and, instead of going to church, directs its steps into the fields again. Suddenly the tolling ceases, and the child, on looking round, sees the bell coming on its track; it hastens back, in affright, to church, and in future always obeys the first summons of the bell.

Es war ein Kind, das[1] wollte[2] nie
Zur Kirche sich bequemen,
Und Sonntags fand es stets ein[3] Wie,
Den Weg ins[4] Feld zu nehmen.

Die Mutter sprach: Die Glocke tönt,
Und[5] so ist dir's befohlen,
Und hast[6] du dich nicht hingewöhnt,
Sie kommt und wird dich holen.

[1] das, demonstrat. pron.
[2] wollte — bequemen, *could never make up its mind to go to church.*
[3] ein Wie = eine Entschuldigung, *an excuse.*
[4] ins Feld, *into the fields.*
[5] und — befohlen, *and thus you have been ordered, i.e.* and thereby you are ordered to go to church.
[6] hast — hingewöhnt, *if you have not accustomed yourself to go there, i.e.* if you do not go there regularly.

Das Kind, es[7] denkt: die Glocke hängt
Da droben auf dem Stuhle.[8]
Schon hat's den Weg ins Feld gelenkt,
Als[9] lief es aus der Schule.

Die Glocke[10] Glocke tönt nicht mehr,
Die Mutter hat gefackelt.[11]
Doch, welch ein Schrecken! hinterher[12]
Die Glocke kommt gewackelt.[13]

Sie wackelt schnell, man glaubt es kaum,
Das arme Kind im Schrecken
Es[14] läuft, es kommt, als wie im Traum
Die Glocke wird es decken.[15]

Doch nimmt[16] es richtig[17] seinen Husch,
Und mit gewandter[18] Schnelle
Eilt es durch Anger,[19] Feld und Busch[20]
Zur Kirche, zur Kapelle.

7 es, nominative referring to Kind; the personal pronoun of the third person is here, as often, used pleonastically.

8 Stuhl, an abbreviation for Glockenstuhl, *belfry*.

9 als, *as if*. The following words serve to show the extreme haste with which the child ran off.

10 Glocke Glocke. This repetition is meant for an imitation of the way in which mothers and nurses sometimes talk to children.

11 fackeln, colloq. word, *to tarry, trifle*, especially: to threaten punishment frequently, without inflicting it.

12 hinterher — gewackelt, *the bell comes waddling after* (the child).

13 wackeln, *to waddle, move from side to side* (as a duck).

14 es läuft — Traum, *it runs hither and thither, like in a dream*, alluding to the well-known fact, that persons in a dream often fancy that they are pursued, and make unsuccessful efforts to get away.

15 decken, *to cover, overspread*.

16 nimmt es seinen Husch, colloq. phrase, *it takes a run*, or *start*.

17 richtig, colloq., *actually, in the end*.

18 gewandt, *nimble*.

19 Anger, *green, mead, meadow*.

20 Busch, *coppice, woodland*.

Und jeden Sonn- und Feiertag
Gedenkt[21] es an den Schaden,
Läßt[22] durch den ersten Glockenschlag,
Nicht[23] in Person sich laden.

[21] gedenkt — Schaden. This expression is used in allusion to a proverbial phrase, „durch Schaden klug werden," lit. *to become wise or prudent through damage, i.e.* to avoid a mistake through which one has once suffered; or, to mend one's ways. It may be translated here: *the child thinks of the trouble it has once undergone.*

[22] läßt sich laden, *suffers itself to be summoned, i.e.* obeys the summons.

[23] nicht in Person, *not personally, i.e.* does not wait for another personal invitation or summons.

Der Zauberlehrling.

The apprentice of a magician, or sorcerer, being left alone in the house, during his master's temporary absence, determines to try his own skill in necromancy, and to call and command the spirits. He commands, by means of a magic formula, a miraculous broom to go and fetch water into the house. The order is immediately obeyed; the broom runs with a pitcher to the river, and, in an incredibly short space of time, the tank and every vessel in the house are filled with water. The apprentice begins to think that this supply is sufficient for the present; but when he tries to command the broom to desist, he discovers that he is not possessed of the magic formula to enforce the order; and thus the broom continues fetching and pouring water until the whole house is drenched, and the apprentice himself is in imminent danger of being drowned. At last, being driven to despair, he seizes the broom, and with a wood-chopper cleaves it in two; but matters become worse, since both parts of the broom get up, and begin to fetch water, when fortunately the old magician returns home, and, by means of the formula, compels the broom to stop its activity.

The facts of this ballad are frequently alluded to, to point out and illustrate the dangerous practice of certain demagogues and agitators who, although able to excite the popular mind, find it sometimes impossible afterwards to control the agitation they have provoked.

Hat der alte Hexenmeister
Sich doch[1] einmal wegbegeben![2]
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke[3]
Merkt' ich und den Brauch,[4]
Und mit Geistesstärke[5]
Thu' ich Wunder auch.

Walle![6] walle
Manche[7] Strecke,
Daß zum Zwecke
Wasser fließe,
Und mit reichem vollem Schwalle
Zu dem Bade sich ergieße.

Und nun komm, du alter Besen!
Nimm[8] die schlechten Lumpenhüllen;
Bist schon lange Knecht[9] gewesen;
Nun erfülle meinen Willen!
Auf zwei Beinen stehe,
Oben sei ein Kopf,

1 doch einmal, *at last, for once* (expressing satisfaction).

2 sich wegbegeben, *to take oneself off, to go away, leave.* Observe, the past part. has the same form as the infinitive.

3 Werke, *acts, doings, i.e.* incantations.

4 Brauch, *custom, practice.*

5 Geistesstärke, *mental energy, power of mental faculties.*

6 walle 2c. In this stanza the apprentice first repeats to himself the magic formula which he has learned from his master, and means to employ; shortly afterwards he uses the same words by way of commanding the broom.

7 manche Strecke, daß zum Zwecke, *many a distance, that for a purpose.* These words must be supposed to be cabalistic, as they have no very patent meaning.

8 nimm — Lumpenhüllen, *take off thy miserable coverings of rags,* a figure of speech, exhorting the broom to show that it is not a miserable implement for domestic use, but a powerful magic instrument.

9 Knecht, *man-servant.*

Eile nun und gehe
Mit dem Wassertopf!

Walle! walle
Manche Strecke,
Daß zum Zwecke
Wasser fließe,
Und mit reichem vollem Schwalle
Zu dem Bade sich ergieße.

Seht, er läuft zum Ufer nieder;
Wahrlich! ist schon an dem Flusse,
Und mit Blitzesschnelle wieder
Ist er hier mit[10] raschem Gusse.
Schon zum zweitenmale!
Wie das Becken[11] schwillt![12]
Wie sich[13] jede Schale
Voll mit Wasser füllt!

Stehe! stehe!
Denn wir haben
Deiner Gaben
Vollgemessen![14]
Ach, ich[15] merk' es! Wehe! wehe!
Hab' ich doch[16] das Wort[17] vergessen!

Ach, das Wort, worauf am Ende[18]
Er das wird, was er gewesen.

[10] mit raschem Gusse, *rapidly pouring out* (the water); Guß, *the act of pouring out*, and *the matter poured out.*
[11] Becken, *basin*, *tank.*
[12] schwillt, from schwellen, v. p. 91, note 2.
[13] sich füllt, *gets filled.*
[14] vollgemessen, *justly measured*, *i.e.* (consisting of) a sufficient quantity.
[15] ich merk' es, *I find out*, *discover.*
[16] doch, frequently used as an affirmation: *actually*, *to be sure.*
[17] Wort, *word*, *i.e.* here: the magic word to stop the broom.
[18] am Ende, *in the end*, *i.e.* after the broom has obeyed the command, and done its duty.

Ach, er läuft und bringt behende![19]
Wärst[20] du doch der alte Besen!
Immer neue Güsse
Bringt er schnell herein,[21]
Ach! und hundert Flüsse
Stürzen[22] auf mich ein.

Nein, nicht länger
Kann ich's[23] lassen;
Will[24] ihn fassen.
Das ist Tücke!
Ach! nun wird mir[25] immer bänger!
Welche Miene![26] welche Blicke!

O, du Ausgeburt[27] der Hölle!
Soll das ganze Haus ersaufen?[28]
Seh'[29] ich über jede Schwelle
Doch schon Wasserströme[30] laufen.
Ein verruchter Besen,
Der nicht hören[31] will!
Stock, der[32] du gewesen,
Steh doch[33] wieder still!

[19] behende, adv., *nimbly, actively.*

[20] wärst du doch, *wish thou wert;* doch is here, as frequently, used in a sentence expressing a wish, for the sake of emphasis.

[21] herein, *in, i.e.* into the house.

[22] stürzen — ein, *rush in upon me.*

[23] es lassen, idiom., *to forbear, to desist.*

[24] will for ich will. The personal pronouns are in the nominative sometimes omitted before their verb; this use is, however, confined to poetry, and, in conversation, is a provincialism.

[25] mir wird immer bänger *I become more and more frightened;* about immer v. p. 73, n. 16.

[26] Miene, *expression* (of countenance).

[27] Ausgeburt der Hölle, *hell-born being.*

[28] ersaufen, *to be drowned.*

[29] seh' ich doch, *don't I see,* or *I certainly do see,* v. n. 16.

[30] Wasserströme, *torrents.*

[31] hören, *to listen, i.e.* obey.

[32] der du gewesen, *what* (or *as*) *thou hast been.*

[33] doch is here, as frequently, used after an imperative, to give stress and weight to a command.

Willst's am[34] Ende
Gar nicht lassen?[35]
Will dich fassen,
Will dich halten,
Und das alte Holz behende
Mit dem scharfen Beile spalten.

Seht, da kommt er schleppend[36] wieder!
Wie[37] ich mich nun auf dich werfe,[38]
Gleich,[39] o Kobold, liegst[40] du nieder;
Krachend trifft die glatte Schärfe.[41]
Wahrlich! brav[42] getroffen!
Seht, er ist entzwei!
Und nun kann ich hoffen,
Und ich athme[43] frei!

Wehe! wehe!
Beide Theile
Stehn[44] in Eile
Schon als[45] Knechte
Völlig fertig in die Höhe!
Helft mir, ach! ihr hohen Mächte!

Und sie laufen! Naß und nässer
Wird's im Saal und auf den Stufen.[46]

[34] am Ende, *after all, perhaps.*
[35] es lassen, v. n. 23.
[36] schleppen, *to carry* (a heavy load).
[37] wie, *when.*
[38] sich werfen auf, *to rush upon.*
[39] gleich, *directly.*
[40] liegst, the present for the future tense.
[41] Schärfe, *edge.*
[42] brav. adv., *well, nicely.*
[43] ich athme frei, *I breathe again, recover.*
[44] stehen in die Höhe, *rise up.*
[45] als Knechte, *as* (or *in the shape of*) *servants.*
[46] Stufen, *steps* (of a staircase).

Welch entsetzliches Gewässer![47]
Herr[48] und Meister! hör' mich rufen!
Ach, da kommt der Meister!
Herr, die Noth ist groß!
Die[49] ich rief, die Geister,
Werd'[50] ich nun nicht los.

„In[51] die Ecke,
Besen! Besen!
Seid's[52] gewesen.
Denn als Geister
Ruft euch nur zu[53] seinem Zwecke
Erst[54] hervor der alte Meister.

[47] Gewässer=Wasser.

[48] Herr, *sir, lord*. This exclamation is addressed to the magician.

[49] die — Geister, *the spirits whom I called*.

[50] los werden, *to get rid of*.

[51] in die Ecke, *off with you into your corner*. This sentence must be supposed to be spoken by the old magician.

[52] seid's gewesen, *have done being what you are at present, i.e.* be no longer water-carriers, but brooms again.

[53] zu seinem Zwecke, *to serve his own purpose*.

[54] erst, *only;* nur — erst in the same phrase, as here, is a pleonasm.

Balladen von Schiller.

BIOGRAPHICAL NOTICE OF SCHILLER.

JOHN CHRISTOPHER FREDERICK SCHILLER was born November 10, 1759, at Marbach, a market-town in the duchy of Würtemberg, on the Neckar. His father, originally a surgeon in the Bavarian army, was at that time a captain in the service of the Duke of Würtemberg, and finally superintendent of a nursery of trees attached to a château of the duke's. Without having had the advantage of a superior education, he was a sensible, straightforward, and plain-dealing man, whilst Schiller's mother was a pious, simple-hearted woman, a careful housewife, and devotedly attached to her husband and children.

At an early age, Schiller was a persevering and attentive reader of the Bible, one of his favourite books being that of the Prophet Ezekiel, whose prophecies exhibit wonderful strength of fancy, particularly of the terrific kind, and there can be no doubt, that this early acquaintance with the Scriptures, making him familiar with the poetical passages of the Old Testament, contributed to develop his poetical genius.

In 1768, Schiller's parents removed to Ludwigsburg, and here he received instruction at a good Latin school, in order to prepare himself for the university. At this time Charles, Duke of Würtemberg, had established an academy at his château of Solitude; he sought for pupils among the sons of his officers, and offered to take young Schiller; his father could not well refuse such an offer, and, in 1773, Schiller was received in this institution. For a long time Schiller had wished to study theology, but this science not being included in the programme of the academy, he was obliged to sacrifice his own inclinations to the interest of his parents. He now studied jurisprudence; but when, in the year 1775, the school, under the name of Charles School, was transferred to Stuttgard, and, its plan being extended, medicine was

allowed to be studied in it, Schiller seized on the opportunity offered, and in the same year, began to study medicine. The military-monastic plan upon which the Charles-school was established, was, however, by no means suited to his temper and genius; everything was done on military principles, and with great formality, and as subordination was the chief virtue inculcated, every exercise of an independent spirit was regarded as a crime.

Poetry was forbidden to him and his companions, and attracted them, therefore, the more. Some poetical and dramatic works found their way, by stealth, into the school, and were eagerly read by Schiller, but at the same time he did not neglect his professional studies; he applied himself during the last two years of his stay at the Charles-school, with ardour to the study of anatomy and physiology. In 1780, when he had finished his studies, he was appointed surgeon to a regiment in Stuttgard, and now enjoyed, for the first time, some degree of liberty.

In 1777, at the age of eighteen, he had begun to write his "Robbers," a tragedy; it was finished when he left the Charles-school, and he had it now, in 1781, printed at his own expense, as he could not find any publisher who would take the risk. It is a composition with many striking faults, but which, nevertheless, awakens a powerful interest; it certainly was well adapted to the German taste of the period, and was soon translated into several foreign languages. The duke asked Schiller, after the publication of the "Robbers," to show him all his poetical productions, and, upon his refusal, forbade his publishing anything more, except medical works. In 1782, the "Robbers" was performed at Manheim, a town of the grand-duchy of Baden, and not being able to obtain leave of absence, to go out of the limits of Würtemberg, he left his regiment without permission, and saw his piece performed. In 1783, the "Robbers" was again performed at Manheim, and he again attended the performance, but, this time, was discovered, and put under arrest.

He was now convinced that he must leave Stuttgard, unless he should choose to renounce poetry, the charm of his life. He thought of deserting, as it was not probable that the duke would allow him to go; but the feeling of gratitude towards the duke, and the fear that his father who, with his family, was altogether dependent upon the duke, might be made to suffer on his account, made him hesitate, and caused a great struggle in his mind. At last the impossibility of living without poetry made him determine to give up his position. In 1782, he went to live under an assumed name at Oggersheim, a small town in the Palatinate, but was soon obliged to leave this place, because he did not think himself secure against the

possible persecutions of the Würtemberg government; he was now received by Madame de Wollzogen, the mother of two of his former college friends, and went to live in solitude at a farm belonging to this lady, in a village called Bauerbach, in the duchy of Saxe-Meiningen.

In 1783 he went to Manheim, having been appointed dramatic composer to the theatre. But this appointment having turned out a very unsatisfactory one, he left Manheim in 1785, and went to spent the summer months of that year at Gohlis, a village close by Leipsic, and towards autumn to Dresden, where the intercourse with men of talent, as well as the charming scenery, detained him until 1787. In 1787 Schiller went to Weimar, where Helder and Wieland received him in a friendly manner.

In 1788 he made the acquaintance of Goethe, which soon ripened into a friendship only dissolved by death. Partly through Goethe's influence he was, in 1789, appointed Professor of history in the University of Jena, in the grand-duchy of Saxe-Weimar, where he lectured to crowned audiences. About 1797 he exhibited a strong tendency to consumption, which, by precluding him from lecturing, greatly reduced his income; but he was relieved from the pressure of misfortune by the kindness of the hereditary Prince of Holstein-Augustenburg and Count Schimmelmann, who settled upon him a pension of a thousand dollars for three years, and this timely munificence enabled him to pursue his studies, unfettered either by straitened circumstances or public duties. At length, in 1799, he removed to Weimar, where the pension as honorary professor to the Grand-Duke was continued to him, in order that he might direct the theatre in conjunction with Goethe, in accordance with their mutual taste and opinions. Schiller's health, however, began to decline; he died of consumption, at Weimar, May 9, 1805, and was interred with great solemnities.

Schiller married, in 1790, Mademoiselle Charlotte von Lengefeld, and, at his death, left his widow and several children in narrow circumstances. The Grand-Duke of Weimar had conferred upon him the title of Aulic Councillor; he had also been made, without solicitation, at the beginning of the French Revolution, a citizen of France, and in 1802, by the German Emperor, a noble of the Empire.

In his private character Schiller was friendly, candid, and sincere. He is one of the most illustrious names in German literature; his works have raised him to the foremost ranks among the poets, dramatists, and prose writers of his country. His dramas, although not free from instances of extravagant representation of passion, and violation of truth and nature, display on every page strokes of the most brilliant genius. His ballads, which were all written in the years 1797 and 1798, are distinguished by a pure epic diction, a sonorous language

equally rich in strong and gentle tones, and the excellence of the construction excites, and sustains to the end the most lively interest in the reader.

In 1859, the centenary anniversary of Schiller's birthday was celebrated, with extraordinary solemnity and enthusiasm, not only in all parts of Germany, but also in every other European country, and even in America and Asia, wherever colonies of German settlers were to be found.

Der Ring des Polykrates.

This ballad is, in substance, founded on an historical incident mentioned by several ancient writers (Pausanias 8, c. 14. Strabo 14. Herodotus 3, c. 22, &c.). Polycrates * was a ruler of Samos, an island in the Ægean sea, on the coast of Asia Minor, during the time of the elder Cyrus and Pythagoras. The Samians had till then been free, but he seized the government by violence, and endeavoured to secure his power by every means. He became very powerful, and made himself master not only of the neighbouring islands, but also of some cities on the coast of Asia. He had a fleet of a hundred ships of war; and was so universally respected, that Amasis,† the king of Egypt, made a treaty of alliance with him.

Polycrates is introduced by the poet, standing with his ally, the king of Egypt, on the pinnacle of his palace, and triumphantly looking down on the island of Samos, that he had subjected to his dominion. The uninterrupted flow of good fortune, which had attended all the undertakings of Polycrates, makes however Amasis doubtful of the duration of his ally's prosperity, and he admonishes him to avert greater calamities by voluntarily relinquishing some of his most favourite objects. Polycrates complies, and casts his most valued jewel, a precious signet ring, into the sea. Early on the following morning, a fisherman brings him as a present a fish of extraordinary size, in the maw of which the ring is found. Amasis no sooner hears this, than he rejects all alliance with the tyrant of Samos, and immediately leaves him, and returns to Egypt.

It may be added that Amasis' presentiments came but too true, and that, indeed, Nemesis punished Polycrates for his previous good fortune in a dreadful manner. Some time after the departure of the king of Egypt, Polycrates visited Magnesia, a town of Asia Minor, on the Mæander, whither he had been invited by Oroetes, the Persian satrap, or governor, of Sardis (the capital of the kingdom of Lydia). Here he was crucified, B.C. 522, by order of Oroetes, merely because the satrap wished to terminate the prosperity of Polycrates.

* Pron.: *Polyc rā-tes.* † Pron.: *A-mā'sis.*

Er[1] stand auf seines Daches[2] Zinnen,
Er schaute mit vergnügten Sinnen
Auf das beherrschte Samos hin.
„Dies Alles ist mir unterthänig,"
Begann[3] er zu Aegyptens König,
„Gestehe, daß ich glücklich bin." —

„Du hast der Götter Gunst erfahren!
Die vormals deines[4] Gleichen waren,
Sie zwingt jetzt deines Scepters Macht.
Doch Einer[5] lebt noch sie zu rächen;
Dich kann mein Mund nicht glücklich sprechen,[6]
So[7] lang des Feindes[8] Auge wacht." —

Und eh der König noch geendet,
Da stellt[9] sich, von Milet[10] gesendet,
Ein Bote dem Tyrannen[11] dar:
„Laß,[12] Herr, des Opfers Düfte steigen,
Und mit des Lorbeers[13] muntern[14] Zweigen
Bekränze dir dein festlich Haar!"

„Getroffen[15] sank dein Feind vom Speere,[15]
Mich sendet mit der frohen Mähre[16]

1 er, *i.e.* Polykrates.
2 Dach, *roof, i.e.* house or palace.
3 begann er, *he began* (speaking).
4 deines Gleichen, *thy equals.*
5 Einer, *one man.*
6 sprechen, *to pronounce, declare.*
7 so lang, *as long as.*
8 des Feindes Auge wacht, *the enemy's eye is watchful, i.e.* the enemy is alive.
9 stellt sich dar, *presents himself, appears.*
10 Milet, *Milētus* (a celebrated town in Asia Minor, the capital of all Ionia).
11 Tyrann, *tyrant;* here in the antique sense of the word: monarch.
12 laß — steigen, *cause thou, sir, the scents of sacrifices* (burnt offerings) *to ascend* (to heaven), *i.e.* sacrifice to the gods.
13 Lorbeer, *laurel* (the emblem of victory).
14 munter, *gay.* The twigs of laurel are called gay, because they are employed on the joyful occasion of the celebration of a victory.
15 getroffen vom Speere, *hit by a lance.*
16 Mähre, *tidings.*

Dein treuer Feldherr Polydor —"
Und[17] nimmt[18] aus einem schwarzen Becken,
Noch blutig, zu der Beiden Schrecken,
Ein wohlbekanntes Haupt hervor.

Der König tritt zurück mit Grauen.
„Doch warn' ich dich, dem Glück[19] zu trauen"
Versetzt[20] er mit besorgtem Blick.
„Bedenk', auf ungetreuen Wellen —
Wie leicht kann sie[21] der Sturm zerschellen, —
Schwimmt[22] deiner Flotte zweifelnd Glück."

Und eh' er noch das Wort gesprochen,
Hat ihn der Jubel unterbrochen,
Der von der Rhede jauchzend schallt.
Mit fremden Schätzen reich beladen,
Kehrt zu den heimischen Gestaden
Der Schiffe mastenreicher[23] Wald.

Der königliche Gast erstaunet:[24]
„Dein Glück ist heute gut gelaunet,
Doch fürchte seinen Unbestand.
Der Kreter[25] waffenkund'ge[26] Schaaren
Bedräuen[27] dich mit Kriegsgefahren;
Schon nahe sind sie diesem Strand."

[17] before nimmt understand *he*, *i.e.* the messenger.

[18] nimmt hervor, *takes out, produces.*

[19] dem Glück zu trauen, *to place confidence in* (the continuance of) *thy good fortune.* It is to be observed, that the notions of 'good fortune' and 'happiness' are inseparably combined in the German words Glück and glücklich.

[20] versetzt er, *replies he.*

[21] sie, accus. sing. fem., referring to Flotte in the next line.

[22] schwimmt — Glück, *the doubtful luck of thy fleet is swimming, i.e.* thy fleet is swimming, its success being yet doubtful.

[23] mastenreich, *abounding in masts.*

[24] erstaunet, *is surprised.*

[25] Kreter, *Cretians,* the inhabitants of Creta, now Candia, one of the largest islands of the Mediterranean.

[26] waffenkundig, *experienced in arms, warlike.*

[27] bedräuen, obsol. and poet. for bedrohen, *to threaten.*

Und eh'[28] ihm noch das Wort entfallen,
Da sieht man's[29] von den Schiffen wallen,[30]
Und tausend Stimmen rufen: „Sieg!
Von Feindesnoth[31] sind wir befreiet,
Die Kreter hat der Sturm zerstreuet,
Vorbei, geendet ist der Krieg!"

Das hört der Gastfreund[32] mit Entsetzen.
„Fürwahr, ich muß dich glücklich schätzen!
Doch," spricht er, „zittr' ich für dein Heil.
Mir grauet[33] vor der Götter[34] Neide;
Des Lebens ungemischte Freude
Ward[35] keinem Irdischen zu Theil."

„Auch mir ist alles wohlgerathen,[36]
Bei allen meinen Herrscherthaten[37]

[28] eh' — entfallen, *before the word has yet dropped from him* (or *his lips*), *i.e.* before he has finished the sentence.

[29] man's for man es.

[30] wallen, *to undulate, i.e.* to play, or move as waves: 1) *to boil*, to have a bubbling motion, to move like boiling water; also metonym.: to be agitated by passion; 2) *to move* (from one place to another), particularly said of a crowd, of a multitude, *to walk*, also especially applied to those who travel to hallowed places; 3) (in scriptural language) *to live;* here: es wallt, *crowds are rushing.*

[31] Feindesnoth, *distress, caused* (or *threatened*) *by enemies.*

[32] Gastfreund, *table-friend* (Gr. ξεῖνος), *i.e.* one with whom mutual bonds of friendship and hospitality have been contracted.

[33] mir graut vor, *I tremble, shudder to think of, I dread.*

[34] der Götter Neid, *the envy of the gods.* The notion that the gods were envious of the uninterrupted success and prosperity of mortals, and that they sought to wreak their jealousy and vengeance upon men, distinguished for their continual flow of good fortune, was a very prevalent one among the Grecians; it was considered expedient, voluntarily to sacrifice some particularly valued object, in order to avert greater calamities that might result to man from this feeling of envy.

[35] ward zu Theil, *was allotted.*

[36] gerathen, past partic. from gerathen (v. neut.), *to prove, turn out,* particularly *to turn out well, prosper.*

[37] Herrscherthaten, *acts* (or *deeds*) *of a sovereign;* in allen meinen Herrscherthaten may be translated: *during my whole reign.*

Begleitet mich des Himmels Huld;
Doch hatt' ich einen theuren Erben,
Den nahm[38] mir Gott, ich sah ihn sterben,
Dem Glück bezahlt' ich meine Schuld."

„Drum, willst du dich vor Leid bewahren,[39]
So flehe zu den Unsichtbaren,[40]
Daß sie zum[41] Glück den Schmerz verleihn.[42]
Noch keinen sah ich fröhlich enden,[43]
Auf den mit immer vollen Händen
Die Götter ihre Gaben streun."

Und wenn's[44] die Götter nicht gewähren,
So acht'[45] auf eines Freundes Lehren[46]
Und rufe[47] selbst das Unglück her;
Und was von allen deinen Schätzen
Dein Herz am höchsten mag ergötzen,
Das nimm und wirf's in dieses Meer!"

Und jener spricht, von Furcht beweget:
„Von allem, was die Insel heget,[48]
Ist dieser Ring mein höchstes Gut.[49]
Ihn will ich den Erinnen[50] weihen,
Ob[51] sie mein Glück mir dann[52] verzeihen,"
Und wirft das Kleinod in die Fluth.[53]

[38] nahm mir, *took away from me.*
[39] sich bewahren vor, *to guard against.*
[40] die Unsichtbaren, *the invisible* (gods).
[41] zu, *in addition to.*
[42] verleihen, *to grant.*
[43] enden = sterben, *to die, expire.*
[44] wenn's — gewähren, *if the gods do not grant it, i.e.* do not listen to thy prayer, that they may mix some grief with thy happiness.
[45] acht', imperat. from achten; achten auf *to take notice of, pay attention to.*
[46] Lehre, *warning.*
[47] rufe her, *call to thee,* or *down upon thyself.*
[48] hegen, more accurately written hägen, *to inclose, i.e.* contain.
[49] Gut, subst., *good, valuable possession, treasure, property.*
[50] Erinnen, called also Erinnyen, *Erinnyes,* or *Furies,* the goddesses of vengeance.
[51] ob, *whether;* before ob understand: in order to see, or try.
[52] dann, *then, i.e.* after I have made this voluntary sacrifice.
[53] Fluth, *waves.*

Und bei des nächsten Morgens Lichte
Da tritt[54] mit fröhlichem Gesichte
Ein Fischer vor den Fürsten hin:
„Herr, diesen Fisch hab' ich gefangen,
Wie[55] keiner noch ins Netz gegangen,
Dir zum Geschenke bring' ich ihn."

Und als der Koch den Fisch zertheilet,[56]
Kommt[57] er bestürzt herbeigeeilet
Und ruft mit hocherstauntem[58] Blick:
„Sieh, Herr, den Ring, den du getragen,
Ihn fand ich in des Fisches Magen,
O, ohne Grenzen ist dein Glück!"

Hier wendet sich der Gast mit Grausen:
„So[59] kann ich hier nicht ferner hausen,[60]
Mein Freund kannst du nicht weiter sein.
Die Götter wollen[61] dein Verderben;
Fort eil' ich, nicht mit dir zu sterben."
Und sprach's, und schifft' schnell sich ein.

[54] tritt hin vor, *steps up to, appears before.*

[55] wie, *as*, *i.e.* equally large and fine.

[56] zertheilen, *to cut up.*

[57] kommt herbeigeeilet, *comes hurrying up.*

[58] hocherstaunt, v. p. 91, n. 27.

[59] so, *thus, in this case, under these circumstances, therefore.* This word may, however, in many instances be suppressed in the English rendering.

[60] hausen, *to dwell.*

[61] wollen, *are bent upon.*

Die Kraniche des Ibykus.*

This ballad is likewise, in substance, founded on an historical anecdote, mentioned by several ancient writers (Cicero, Tusc. 4, c. 43. Aelianus, &c.). Ibycus, a celebrated minstrel and poet of Rhegium, is on his way to the Isthmian games. In a wood, near Corinth, he is surprised and murdered by two robbers. At the moment of death, he calls upon a flock of cranes, which happen to be flying over his head, to avenge his death, and accuse the murderers. The scene is then shifted to Corinth, at the time of the celebration of the Isthmian games; here the cruel fate that has befallen the universally admired and beloved Ibycus, soon becomes known, and the unknown perpetrators of the horrid deed are abhorred and execrated by everybody. In the meanwhile the multitude rushes to the theatre where, incidentally to the performance of a tragedy, a chorus of Furies enters, and in awfully majestic language denounces the crime of murder, and threatens the perpetrator thereof with their unceasing vengeance and persecution and eternal punishment. The appearance and acting of this chorus is so real and lifelike, and their language so impressive, that, after they have disappeared, the whole audience are, for some time, hushed in the silence of awe, when suddenly, on the top benches of the amphitheatre, a voice is heard to call out, "See there, the cranes of Ibycus," and at that moment a flock of cranes is seen to fly over the theatre. These words, and the recent murder of Ibycus, raise suspicions in the mind of the people: the speaker and his companion are seized, and taken before a magistrate, and, after confessing their guilt, are executed.

Zum Kampf[1] der Wagen und Gesänge,
Der auf Korinthus'[2] Landesenge

[1] Kampf, *contest*, alluding to the Isthmian games; they were sacred games among the Greeks, and received their name from the isthmus of Corinth, where they were celebrated every fifth year. Combats of every kind, such as chariot races, wrestling, running matches were exhibited, and there were also contentions in poetry, eloquence, and the fine arts.

[2] Korinthus' Landesenge, *the isthmus of Corinth*. Corinth, an ancient town of Greece, situated on the isthmus of Corinth.

* Pron.: *Ib'ycus.*

Der Griechen Stämme[3] froh[4] vereint,
Zog Ibykus,[5] der Götterfreund.[6]
Ihm schenkte des Gesanges Gabe,
Der[7] Lieder süßen Mund Apoll;[8]
So wandert' er an leichtem Stabe
Aus Rhegium,[9] des Gottes[10] voll.

Schon winkt[11] auf hohem Bergesrücken[12]
Akrokorinth[13] des Wandrers Blicken,
Und in Poseidons[14] Fichtenhain[15]
Tritt er mit frommem Schauder ein.
Nichts regt[16] sich um ihn her, nur Schwärme
Von Kranichen begleiten ihn,
Die[17] fernhin nach des Südens Wärme
In graulichtem Geschwader ziehn.

[3] Stämme, *tribes*. The inhabitants of Greece consisted of many different tribes, such as the Athenians, Aetolians, &c.

[4] froh vereint, *joins in joyful union*. The games were the occasion of great rejoicings and festivities, and drew together not only the inhabitants of all continental Greece, but also of the neighbouring islands and countries, as well as of the Greek colonies.

[5] Ibykus, *Ibycus*, a lyric poet of Rhegium, about 540 B.C.

[6] Götterfreund, *friend of the gods*, *i.e.* favoured by the gods. Poets and minstrels were by the Grecians supposed to be especial favourites of the gods.

[7] der — Mund, lit. *the sweet mouth of songs*, *i.e.* the talent to sing sweet songs.

[8] Apoll, *Apollo*, the god of music and poetry.

[9] Rhegium, *Rhegium*, a town of that part of Italy, which was called "Graecia Magna," where the Greeks planted colonies: now *Reggio*, in the province of Calabria Ultra.

[10] des Gottes voll, *full of the god* (Apollo), *i.e.* full of poetry and song.

[11] winken, *to beckon, call by a sign*, *i.e.* here: to become visible.

[12] Bergesrücken, *ridge of mountains*.

[13] Akrokorinth, *Acrocorinthus*, a lofty mountain on the isthmus of Corinth; there was a temple of Venus on the top, and Corinth was built at the bottom.

[14] Poseidon, *Posidon*, the name of Neptune among the Greeks. Neptune was the god of the sea; he was supposed to be the especial patron and protector of the isthmus of Corinth.

[15] Fichtenhain, *pine-grove*. The pine was sacred to Neptune.

[16] regt sich, *is stirring*.

[17] die — ziehn, *that far away, towards the warmth of the south, are proceeding in grayish flocks*. The crane is a migratory bird.

„Seid[18] mir gegrüßt, befreundte[19] Schaaren!
Die mir zur See Begleiter waren,
Zum guten Zeichen[20] nehm'[21] ich euch,
Mein Loos, es ist dem euren gleich.
Von fern her kommen wir gezogen
Und flehen um ein wirthlich Dach —
Sei[22] uns der Gastliche gewogen,
Der von dem Fremdling wehrt[23] die Schmach!"

Und munter fördert er die Schritte,
Und sieht[24] sich in des Waldes Mitte;
Da sperren auf gedrangem[25] Steg[26]
Zwei Mörder plötzlich seinen Weg.
Zum Kampfe muß er sich bereiten,
Doch bald ermattet sinkt die Hand,
Sie hat der Leier zarte Saiten,
Doch nie des Bogens[27] Kraft gespannt.[28]

Er ruft[29] die Menschen an, die Götter,
Sein Flehen dringt zu keinem Retter;
Wie[30] weit er auch die Stimme schickt,
Nichts[31] Lebendes wird hier erblickt.

18 seid mir gegrüßt, v. p. 89, n. 6.
19 befreundte for befreundete; befreundet, *befriended, kindred, congenial.*
20 Zeichen, *omen.*
21 nehmen zu, v. p. 66, n. 22.
22 sei, subjunctive mood, expressing a wish.
23 wehren, *to ward off.*
24 sieht sich, *sees* (or *finds*) *himself, i.e.* is.
25 gedrang (rarely used), *narrow.*
26 Steg, 1) *a small wooden bridge.* 2) *path.*
27 des Bogens Kraft, *the strength of the bow, i.e.* the strong bow.
28 spannen—1) einen Bogen, *to bend a bow;* 2) die Saiten, *to draw,* or *tighten the strings* (of a musical instrument).
29 anrufen, *to call upon, invoke.*
30 wie weit auch, *however far.*
31 nichts — erblickt, *nothing alive is here seen, i.e.* no living soul is near the place.

„So muß ich hier verlassen sterben,
Auf fremdem Boden, unbeweint,[32]
Durch böser Buben[33] Hand verderben,
Wo[34] auch kein Rächer mir erscheint!“

Und schwer getroffen sinkt er nieder,
Da rauscht[35] der Kraniche Gefieder;
Er hört, schon kann er nicht mehr sehn,
Die nahen Stimmen furchtbar krähn.
„Von euch, ihr Kraniche dort oben,
Wenn keine andre Stimme spricht,
Sei meines Mordes Klag'[36] erhoben!“
Er ruft es, und sein Auge[37] bricht.

Der nackte Leichnam wird gefunden,
Und bald, obgleich entstellt von Wunden,
Erkennt der Gastfreund[38] in Korinth
Die Züge,[39] die ihm theuer sind.
„Und muß[40] ich so dich wieder finden,
Uud hoffte mit der Fichte[41] Kranz
Des Sängers Schläfe zu umwinden,
Bestrahlt[42] von seines Ruhmes Glanz!“

Und jammernd hören's alle Gäste,[43]
Versammelt bei Poseidons[44] Feste,

[32] unbeweint, *unlamented.*

[33] Bube, originally *boy*, and still, in this meaning, used in some parts of Germany; the usual meaning, as here, is now: *villain, scoundrel.*

[34] wo — erscheint, *where there is no one even to avenge my murder.*

[35] rauscht, v. p. 77, n. 11.

[36] Klage erheben, *to raise* (or *make*) *a charge*, or *accusation.*

[37] sein Auge bricht, *his eyes grow dim* (said of the eyes of a dying person).

[38] Gastfreund, v. p. 112, n. 32.

[39] Züge, *features.*

[40] muß ich, *am I* (fated) *to.*

[41] der Fichte Kranz, *the garland of pine-leaves.* This was the reward of the victor at the Isthmian games.

[42] bestrahlt, *irradiated.* This adjective belongs to Schläfe.

[43] Gäste, *guests, i.e.* visitors, strangers, then staying at Corinth.

[44] Poseidon's Fest, *Neptune's festival.* The Isthmian games were celebrated in honour of Neptune.

Ganz Griechenland ergreift der Schmerz,
Verloren hat ihn jedes Herz.
Und stürmend drängt sich zum Prytanen[45]
Das Volk, es fordert seine[46] Wuth,
Zu rächen des Erschlagnen Manen,[47]
Zu sühnen mit des Mörders Blut.

Doch wo[48] die Spur, die aus der Menge,
Der[49] Völker fluthendem[50] Gedränge,
Gelocket[51] von der Spiele Pracht,
Den schwarzen Thäter kenntlich[52] macht?
Sind's Räuber, die ihn feig erschlagen?
That's neidisch ein verborgner Feind?
Nur Helios[53] vermag's zu sagen,
Der alles Irdische bescheint.

Er geht vielleicht mit frechem Schritte
Jetzt eben durch der Griechen Mitte,
Und während ihn die Rache sucht,
Genießt er seines Frevels Frucht.
Auf ihres[54] eignen Tempels Schwelle
Trotzt er vielleicht den Göttern, mengt[55]
Sich dreist in jene Menschenwelle,[56]
Die dort sich zum Theater drängt.[57]

[45] Prytan, *prytanis*, a magistrate in Corinth.

[46] seine, *i.e.* des Volks.

[47] Manen, *manes* (a ghost, departed soul).

[48] After wo understand: is to be discovered.

[49] Before der Völker understand: aus.

[50] fluthend, *streaming, running in a current*, metonymically applied to men to denote the swaying to and fro of great multitudes.

[51] gelocket, *attracted*.

[52] kenntlich machen, *to make discernible, characterise, point out.*

[53] Helios, *Helius*, the Greek name of Apollo; he was supposed to drive the sun in a chariot all over the horizon, and thus illuminate the earth, and also to see, on his daily journey, all things that were done on earth.

[54] ihres, *their*, referring to Götter in the next line.

[55] mengt sich, *mingles*.

[56] Menschenwelle, lit. *wave of men*, *i.e.* stream or crowd of people.

[57] sich drängt, *rushes in crowds*.

Denn[58] Bank[59] an Bank gedränget sitzen,
Es[60] brechen fast der Bühne Stützen,
Herbeigeströmt[61] von fern und nah,
Der Griechen Völker wartend da,
Dumpfbrausend[62] wie des Meeres Wogen;
Von Menschen wimmelnd wächst[63] der Bau[64]
In weiter stets[65] geschweiftem[66] Bogen[67]
Hinauf bis in des Himmels Blau.

Wer zählt die Völker, nennt die Namen,
Die gastlich[68] hier zusammen kamen?
Von Theseus'[69] Stadt, von Aulis'[70] Strand,
Von Phocis,[71] vom Spartanerland,[72]
Von Asiens entlegner Küste,
Von allen Inseln kamen sie,
Und horchen von[73] dem Schaugerüste[74]
Des Chores[75] grauser Melodie,

58 denn ꝛc., construe: denn der Griechen Völker, herbeigeströmt von fern und nah, sitzen, Bank an Bank gedränget, wartend da.

59 Bank — gedränget, *seat being crowded upon seat, i.e.* the rows of seats being close together.

60 es brechen ꝛc. This line is a parenthesis.

61 herbeigeströmt, *having come up in large crowds.*

62 dumpfbrausend, *roaring with a hollow noise.*

63 wächst hinauf bis in, *grows* (*i.e.* rises) *up to.*

64 Bau, *building, i.e.* here: the theatre.

65 stets = immer, v. p. 73, n. 16.

66 schweifen, for ausschweifen, *to cut into a curved* (or *arched*) *form;* past partic., curved, sloping.

67 Bogen, *arch.*

68 gastlich, *as* (or *in the quality of*) *guests,* v. note 43.

69 Theseus' Stadt, *the city of Theseus, i.e.* Athens. Theseus was a king of Athens, and one of the most celebrated national heroes.

70 Aulis, *Aulis,* a town of Boeotia, on the sea coast.

71 Phocis, *Phocis,* a country of Greece.

72 Spartanerland = Land der Spartaner, *country of the Spartans.* Spartans were the inhabitants of Sparta, the celebrated capital of Laconia, a country of Greece.

73 von, *from.* This preposition must be connected with Melodie, *the air* (proceeding) *from.*

74 Schaugerüst, *stage.*

75 Chor, *chorus,* in the tragedy of the Grecians, ordinarily consisting of three or four persons who were supposed to behold what passed in the acts, and sang their sentiments between the acts, whilst they were dancing or wheeling round the stage in a circular motion. In the present instance the chorus consists of Furies.

Der,[76] streng und ernst, nach alter Sitte,
Mit langsam abgemessnem[77] Schritte
Hervortritt aus dem Hintergrund,
Umwandelnd des Theaters Rund.[78]
So schreiten keine ird'schen Weiber,
Die zeugete kein sterblich Haus![79]
Es steigt[80] das Riesenmaß[81] der Leiber
Hoch über Menschliches hinaus.

Ein schwarzer Mantel schlägt[82] die Lenden,
Sie schwingen in entfleischten[83] Händen
Der Fackel düsterrothe[84] Gluth,
In ihren Wangen fließt kein Blut;
Und wo die Haare lieblich flattern,
Um Menschenstirnen freundlich wehn,[85]
Da sieht man Schlangen hier und Nattern
Die giftgeschwollnen[86] Bäuche blähn.[87]

Und schauerlich, gedreht[88] im Kreise,
Beginnen sie des Hymnus[89] Weise,[90]

[76] der, pron. relat., referring to Chor.
[77] abgemessen, *measured.*
[78] Rund, for Runde, *round, circle.*
[79] Haus, *house, i.e.* race.
[80] steigt hinaus über, *steps above, overtops, surpasses.*
[81] das Riesenmaß, *the gigantic proportions.* It was, in ancient tragedy, usual for the performers of either sex, to wear high shoes (called "cothurni"), which raised their size above the common height of men; this was done for the purpose of rendering the performance more solemn and impressive.
[82] schlägt die Lenden, *beats* (or *touches*) *their loins.*
[83] entfleischt, *fleshless, lean.*
[84] düsterroth, *dusky-red, lurid;* der Fackel düsterrothe Gluth, lit. *the lurid gleam of a torch, i.e.* torches burning with lurid gleam.
[85] wehen, *to wave* (said of ringlets).
[86] giftgeschwollen, *swelled* (or *filled*) *with poison.*
[87] blähn, v. act., *to puff, inflate, distend.*
[88] gedreht im Kreise, *being wheeled,* or *turning round in circles,* v. note 75.
[89] Hymnus, *song,* vide note 75. This is a *Greek* word, and employed here in reference to the *Grecian* stage, on which the song is performed.
[90] Weise. *air, tune.*

Der durch das Herz zerreißend[91] dringt,
Die Bande[92] um den Frevler schlingt.[93]
Besinnungraubend,[94] herzbethörend
Schallt der Erinnyen[95] Gesang,
Er schallt, des[96] Hörers Mark verzehrend,
Und duldet[97] nicht der Leier Klang:

Wohl[98] dem, der frei von Schuld und Fehle[99]
Bewahrt die kindlich[100] reine Seele!
Ihm dürfen wir nicht rächend nahn,
Er wandelt frei[101] des Lebens Bahn.

[91] zerreißend, adv., lit. *in a tearing manner, i.e.* in a piercing or thrilling manner.

[92] Bande, pl. of Band, this form of the plural always means: fetters, chains.

[93] schlingen, *to entwine.* Bande schlingen um, lit. *to twine fetters round, i.e.* to fetter: the expression is here used figuratively, and means: to deprive of the freedom or faculty of reflection, to infatuate.

[94] besinnungraubend, *depriving of consciousness,* or *reason;* herzbethörend, *stupifying the heart.* These epithets are employed with reference to the subsequent infatuation of one of the murderers of Ibycus, who, being present at the performance at the theatre, and, it must be imagined, overcome and infatuated by the song of the chorus, by an unguarded exclamation, betrays himself and his associate.

[95] Erinnyen or Eumeniden, *Erinnyes* or *Eumenides,* names given to the Furies; they were the daughters of Acheron and Night. They were three in number: Tisiphone, Megara, and Alecto. They were supposed to be the ministers of the vengeance of the gods, and, therefore, appeared stern and inexorable, always employed to punish the guilty upon earth, as well as in the infernal regions. They were represented with a grim and frightful aspect, with a black and bloody garment, and serpents wreathing round their heads instead of hair. They held a burning torch in one hand, and a whip of scorpions in the other, and were always attended by terror, rage, paleness, and death.

[96] des — verzehrend, lit. *eating up the listener's marrow,* a figurative expression, to denote the thrilling effect of the Furies' song upon the audience.

[97] duldet — Klang, *does not suffer the sound of the lyre, i.e.* does not bear being accompanied on a lyre. The lyre (the harp of the ancients) was commonly used to accompany the song of hymns, or to regulate the movements of dances. The meaning of this passage is: the song of the Furies was too mournful, to admit of the accompaniment of such a joyful instrument as the lyre.

[98] wohl dem, *blessed is the man.*

[99] Fehle (rarely used), *fault, blemish.*

[100] kindlich rein, *pure* (or *innocent*) *as a child.*

[101] frei, *freely, i.e.* without being persecuted by the Furies.

Doch wehe,[102] wehe, wer verstohlen
Des Mordes schwere[103] That vollbracht!
Wir heften uns an seine Sohlen,
Das[104] furchtbare Geschlecht der Nacht."

„Und glaubt[105] er fliehend zu entspringen,
Geflügelt[106] sind wir da, die Schlingen
Ihm werfend um den flücht'gen Fuß,
Daß er zu Boden fallen muß.
So jagen wir ihn, ohn' Ermatten,
Versöhnen kann uns keine Reu',
Ihn fort[107] und fort bis zu den Schatten,[108]
Und geben[109] ihn auch dort nicht frei."

So singend, tanzen sie den Reigen,
Und Stille, wie des Todes Schweigen,
Liegt überm ganzen Hause schwer,
Als ob die Gottheit nahe wär'.
Und feierlich, nach alter Sitte,
Umwandelnd des Theaters Rund,
Mit langsam, abgemessnem Schritte
Verschwinden sie im Hintergrund.

Und zwischen Trug[110] und Wahrheit schwebet[111]
Noch zweifelnd jede[112] Brust und bebet,

[102] wehe, *woe* (unto him).
[103] schwer, *heavy, i.e. guilty.*
[104] das ꝛc. This line stands in the relation of an apposition to the preceding wir.
[105] glaubt er, *if* (or *when*) *he thinks.*
[106] geflügelt, lit. *winged*, figurat. used to denote extreme celerity.
[107] fort und fort, *onwards and onwards.*
[108] Schatten, *shades, i.e.* the abode of shades, or the infernal regions.
[109] frei geben, *to release.*
[110] Trug, *error, deception.*
[111] schwebet, *wavers.*
[112] jede Brust, *every breast, i.e.* the minds of all present. The sense of this passage is: the audience were still doubtful whether they had seen merely a stage performance, or the *real* Furies.

Und huldiget[113] der furchtbarn Macht,[114]
Die richtend im[115] Verborgnen wacht,
Die unerforschlich, unergründet[116]
Des Schicksals dunkeln Knäuel[117] flicht,
Dem tiefen[118] Herzen sich verkündet,[119]
Doch fliehet vor dem Sonnenlicht.[120]

Doch hört man auf den höchsten Stufen[121]
Auf[122] einmal eine Stimme rufen:
„Sieh da, sieh da, Timotheus,[123]
Die Kraniche des Ibykus!" —
Und finster plötzlich wird der Himmel,[124]
Und über dem Theater hin
Sieht man in schwärzlichtem Gewimmel
Ein Kranichheer[125] vorüberziehn.

„Des Ibykus!" — Der theure Name
Rührt jede Brust mit neuem Grame,
Und wie im Meere Well' auf Well',
So läuft's[126] von Mund zu Munde schnell:
„Des Ibykus? den wir beweinen?

[113] huldigen, *to render homage, to bow to.*

[114] Macht, *power,* alluding to *Nemesis,* one of the infernal deities; she was the goddess of vengeance, always prepared to punish impiety and crime, and as liberally to reward the good and virtuous.

[115] im Verborgenen wacht, *is secretly watchful.*

[116] unergründet, *unfathomed,* or *unfathomable.*

[117] Knäuel, *ball* (of thread), as emblem of anything intricate, mysterious, and inscrutable, as the earthly career of man, and dispensations of Providence.

[118] tief, *deep, i.e.* innermost.

[119] sich verkünden, *to reveal oneself.*

[120] Sonnenlicht, *sunlight,* or *daylight, i.e.* figur. for: public view. The meaning of this passage is: the ways in which Nemesis (the Providence of the ancients) exercises retributive justice on mankind are mysterious, and hidden from the eye of man, but are sometimes, on solemn occasions, revealed to the innermost heart.

[121] Stufen, *steps;* here: seats of the amphitheatre.

[122] auf einmal, *all at once, suddenly.*

[123] Timotheus *Timothy,* the supposed name of the second assassin.

[124] Himmel, *sky.* It is to be observed that the theatres of the ancients were open buildings.

[125] Kranichheer, *flight of cranes.*

[126] läuft's, *it runs, i.e.* the words are passed on, circulate.

Den eine Mörderhand erschlug?
Was[127] ist's mit dem? was kann er meinen?
Was ist's mit diesem Kranichzug?" —

Und lauter immer wird die Frage,
Und ahnend[128] fliegt's mit Blitzesschlage[129]
Durch alle Herzen: „Gebet[130] Acht,
Das ist der Eumeniden[131] Macht!
Der fromme Dichter wird gerochen,[132]
Der Mörder bietet selbst sich dar —
Ergreift ihn, der das Wort gesprochen,
Und ihn, an[133] den's gerichtet war!"

Doch dem war kaum das Wort entfahren,
Möcht'[134] er's im Busen gern bewahren;
Umsonst! Der schreckenbleiche[135] Mund
Macht[136] schnell die Schuldbewußten[137] kund.
Man reißt[138] und schleppt sie vor den Richter
Die Scene[139] wird[140] zum Tribunal,
Und es gestehn die Bösewichter,
Getroffen von der Rache Strahl.[141]

[127] was — dem, *what about him.*
[128] ahnend fliegt's, *some presentiment is flying.*
[129] mit Blitzesschlage, *with the suddenness of a thunder bolt.*
[130] gebet Acht, *mark ye.*
[131] Eumeniden, *Eumenides*, vide note 95.
[132] gerochen, obsol. and poet. for gerächt, p. p. from rächen, *to avenge.*
[133] an — war, *to whom it was addressed.*
[134] möcht'—bewahren, *when he would have liked to have kept it shut up in his bosom.*
[135] schreckenbleich, *white with terror.*
[136] macht kund, *reveals.*
[137] die Schuldbewußten, *the guilty men*; schuldbewußt, lit. *conscious of one's guilt.*
[138] reißen, *to tear, to carry off with violence.*
[139] Scene, *scene, i.e.* the stage.
[140] werden zu, *to become, to be converted into.*
[141] Strahl, *flash.* Vengeance is here compared to a flash of lightning, on account of the suddenness with which it overtakes the murderers. Rache, *vengeance,* must here be taken in the sense of 'goddess of vengeance,' Nemesis. The punishment, alluded to in this line, which Nemesis has inflicted on the malefactors, is the infatuation, by which one of them betrayed himself and his companion, so that they are compelled to confess their crime, and are going to suffer for it on the scaffold.

Die Bürgschaft.

This ballad is likewise, in substance, founded on an historical anecdote, mentioned by several ancient writers (Val. Max. 4, c. 7. Cicero, de offic. 3, c. 10, &c.). Damon, a Pythagorean philosopher, makes an unsuccessful attempt on the life of Dionysius, the tyrant of Syracuse; he is seized and condemned to be executed on the cross. He obtains, however, from the tyrant leave for three days to go out of Syracuse and marry his sister to her betrothed, on condition that his friend (Phyntias) is to give himself up to the tyrant, and suffer the penalty of death should Damon not return in time. His friend delivers himself into the hands of the tyrant, and Damon leaves Syracuse. Before the morning of the third day breaks, having settled his family affairs, and accomplished the object of his journey, he sets out again on his return to Syracuse to release his friend, and undergo himself the punishment which the tyrant has awarded him; and, although on his way he is impeded by the overflowing of a river, the bridge whereof has been carried away, so that he is compelled to swim across it; although he is attacked by a band of robbers, three of whom he kills, and then effects his escape; and, although he almost perishes from thirst, he finally overcomes all the obstacles that impede his progress, and succeeds in reaching Syracuse, and arriving at the place of execution, just at the moment when his friend is about to suffer death in his stead. Dionysius, on being informed of what has happened, sends for the two friends, and struck with admiration at their friendship and fidelity remits the punishment, and entreats them to permit him to share their friendship.

Zu Dionys,[1] dem Tyrannen, schlich[2]
Damon, den Dolch im Gewande;

[1] Dionys, *Dionysius* (the first, or the elder), a famous tyrant of Syracuse, in the island of Sicily, about 400 years B.C. He has signalized himself in the wars which the Syracusans carried on against the Carthaginians, and taking advantage of the power lodged in his hands he had made himself absolute. His tyranny and cruelty at home rendered him odious in the eyes of his subjects, so that his life was exposed to constant fears and dangers. He died in the 63rd year of his age, 368 B.C., after a reign of 38 years.

[2] schleichen, *to crawl, steal, pass by stealth.*

Ihn schlugen[3] die Häscher[4] in Bande.
„Was wolltest du mit dem Dolche, sprich!"
Entgegnet[5] ihm finster der Wütherich.[6] —
„Die[7] Stadt vom Tyrannen befreien!" —
„Das sollst du am[8] Kreuze bereuen."

„Ich bin," spricht jener, „zu sterben bereit
Und bitte nicht um mein Leben;
Doch willst du Gnade[9] mir geben,
Ich flehe dich um drei Tage Zeit,
Bis ich die[10] Schwester dem Gatten gefreit;[11]
Ich lasse den Freund dir als Bürgen,[12]
Ihn magst[13] du, entrinn' ich, erwürgen."[14]

Da lächelt der König mit arger[15] List
Und spricht nach kurzem Bedenken:[16]
„Drei Tage will ich dir schenken;
Doch wisse, wenn sie verstrichen die Frist,[17]
Eh du zurück mir gegeben bist,

[3] schlugen in Bande, *threw in fetters.*
[4] Häscher, *myrmidons, i.e.* the tyrant's life-guard.
[5] entgegnet, *replies;* here inaccurately used instead of *says* or *asks.*
[6] Wütherich, *tyrant, a savage ruffian.*
[7] die Stadt ꝛc. This line contains Damon's answer to Dionysius' question, and the following line the tyrant's rejoinder.
[8] am Kreuze, *on the cross.* Crucifixion was, among the ancients, a very common mode of punishment, usually inflicted only on slaves and the lowest criminals.
[9] Gnade geben, *to show mercy.*
[10] die Schwester, *my sister.* The definite article is frequently used in German instead of a possessive pronoun, particularly before the names of relations, connections, and servants; but also before other substantives, as the names of limbs and garments.
[11] freien, 1) *to marry,* 2) *to give away in marriage;* here used in the latter meaning.
[12] Bürge, *bail, a person who becomes surety for another.*
[13] magst du, *thou mayst, i.e.* thou wilt be at liberty.
[14] erwürgen, *to slay, kill.* In modern prose the meaning of this word is: to strangle.
[15] arg, *bad, mischievous, deceitful.*
[16] Bedenken, *reflection.*
[17] Frist, *space of time;* particularly in legal affairs: a set time.

So muß er statt deiner erblassen,[18]
Doch dir ist die Strafe erlassen."

Und er[19] kommt zum Freunde: „Der König gebeut,[20]
Daß ich am Kreuze mit dem Leben
Bezahle[21] das frevelnde[22] Streben;
Doch will er mir gönnen drei Tage Zeit,
Bis ich die Schwester dem Gatten gefreit;
So bleib du dem König zum[23] Pfande,
Bis ich komme, zu[24] lösen die Bande."

Und schweigend umarmt ihn der treue Freund
Und liefert[25] sich aus dem Tyrannen;
Der[26] andere ziehet[27] von dannen.
Und ehe das[28] dritte Morgenroth scheint,
Hat er schnell mit dem Gatten die Schwester vereint,
Eilt heim mit sorgender[29] Seele,
Damit er die Frist nicht verfehle.

Da gießt unendlicher Regen herab,
Von den Bergen stürzen[30] die Quellen,
Und die Bäche, die Ströme schwellen,
Und er kommt ans Ufer mit[31] wanderndem Stab,
Da reißet die Brücke der Strudel hinab,

[18] erblassen, *to turn pale*, poet.: to die.
[19] er, *he*, *i.e.* Damon.
[20] gebeut, obs. and poet. for gebietet, *commands*, *orders*.
[21] bezahlen, *to pay* (as a penalty).
[22] frevelnde Streben, *guilty attempt*.
[23] zum Pfande, *as security*.
[24] zu — Bande, *to untie thy fetters*, *i.e.* to release thee.
[25] liefert sich aus, *delivers himself*.
[26] der andere, *the other one*, *i.e.* Damon.
[27] ziehet von dannen, lit. *proceeds from thence*, *i.e.* departs.
[28] das — scheint, *the third dawn shines*, *i.e.* the third day breaks.
[29] sorgend, *anxious*.
[30] stürzen, *to rush*,
[31] mit wanderndem Stab, poet. for mit dem Wanderstab *with his walking-staff*.

Und donnernd sprengen die Wogen
Des Gewölbes[32] krachenden Bogen.

Und trostlos irrt[33] er an Ufers Rand;
Wie[34] weit er auch spähet und blicket
Und die Stimme, die rufende, schicket,
Da stößet[35] kein Nachen vom sichern Strand,
Der ihn setze[36] an das[37] gewünschte Land,
Kein Schiffer lenket die Fähre,
Und der wilde Strom wird[38] zum Meere.

Da sinkt er ans Ufer und weint und fleht,
Die Hände zum Zeus[39] erhoben:[40]
„O hemme des Stromes Toben!
Es eilen die Stunden, im Mittag[41] steht
Die Sonne, und wenn sie niedergeht,
Und ich kann die Stadt nicht erreichen,
So muß der Freund mir erbleichen.“[42]

Doch wachsend erneut[43] sich des Stromes Wuth,
Und Welle auf Welle zerrinnet,
Und Stunde an Stunde entrinnet.
Da treibet die Angst ihn, da faßt er sich Muth
Und wirft sich hinein in die brausende Fluth
Und theilt mit gewaltigen Armen
Den Strom, und ein Gott hat[44] Erbarmen.

[32] des Gewölbes Bogen, *the span of the arch* (of the bridge). It is hardly necessary to point out the magnificent onomatopoeia of these lines.

[33] irrt, *wanders.*

[34] wie weit auch, v. p. 117, n. 31.

[35] stoßen, v. neut. (of a barge), *to be pushed off, to leave the shore.*

[36] setzen, for übersetzen, *to carry over a river.*

[37] das gewünschte Land, *the desired land, i.e.* that part of the land which is on the other side of the river.

[38] werden zu, *vide* page 125, note 140.

[39] Zeus, *Zeus,* the name of Jupiter among the Greeks.

[40] erhoben, *raised,* v. p. 77, n. 6.

[41] Mittag, *meridian.*

[42] erbleichen = erblassen, v. n. 18.

[43] erneut sich, *renews, i.e.* breaks out fresh again.

[44] hat Erbarmen, *shows mercy, i.e.* assists, or protects him.

Und gewinnt[45] das Ufer und eilet fort
Und danket dem rettenden Gotte;
Da stürzet[46] die[47] raubende Rotte
Hervor aus[48] des Waldes nächtlichem Ort,
Den Pfad ihm sperrend, und schnaubet[49] Mord
Und hemmet des Wanderers Eile
Mit drohend geschwungener Keule.

„Was wollt ihr?“ ruft er, vor Schrecken bleich,
„Ich habe nichts, als mein Leben,
Das muß ich dem Könige geben!“
Und entreißt die Keule dem nächsten gleich:[50]
„Um[51] des Freundes willen erbarmet euch!“
Und drei, mit gewaltigen Streichen,
Erlegt er, die andern entweichen.

Und die Sonne versendet[52] glühenden Brand,
Und von der unendlichen Mühe
Ermattet, sinken die Kniee.
„O hast[53] du mich gnädig aus Räubershand,
Aus dem Strom mich gerettet ans heilige Land,
Und soll hier verschmachtend verderben,[54]
Und der Freund mir, der liebende, sterben!“

Und horch![55] da sprudelt[56] es silberhell,[57]
Ganz nahe, wie rieselndes[58] Rauschen,[59]

[45] gewinnt, for er gewinnt, *he reaches.*
[46] stürzt hervor aus, *rushes out of.*
[47] die raubende Rotte, *a band of robbers.*
[48] aus des — Ort, lit. *out of the forest's nightly place,* i.e. out of a dark forest.
[49] schnauben, *to breathe heavily,* fig. to pant for, or after.
[50] gleich, *directly.*
[51] um — willen, *on account of.* These words are a prayer addressed to the gods.
[52] versendet, *sends forth, darts.*
[53] o hast, ꝛc. These lines contain a prayer addressed to Jupiter.
[54] verderben, v. neut., *to perish.*
[55] horch, *hark.*
[56] sprudelt es, *something is bubbling.*
[57] silberhell, *as clear as silver,* metonym. applied to the soft gentle sound of a flowing rill.
[58] rieseln, *to purl,* i.e. to flow with a gentle noise.
[59] Rauschen is usually used to express the loud roaring noise of a

Und stille[60] hält er, zu lauschen,
Und sieh,[61] aus dem Felsen, geschwätzig,[62] schnell,
Springt murmelnd hervor ein lebendiger Quell,
Und freudig bückt er sich nieder
Und erfrischet die brennenden Glieder.

Und[63] die Sonne blickt durch der Zweige Grün
Und malt auf den glänzenden Matten
Der Bäume gigantische Schatten;
Und zwei Wanderer sieht er die Straße[64] ziehn,
Will eilenden[65] Laufes vorüber[66] fliehn,
Da hört er die Worte sie sagen:
„Jetzt[67] wird er an's Kreuz geschlagen."

Und die Angst beflügelt[68] den eilenden Fuß,
Ihn jagen der Sorge Qualen,
Da schimmern in Abendroths Strahlen
Von ferne die Zinnen von Syrakus,
Und entgegen[69] kommt ihm Philostratus,
Des Hauses redlicher Hüter,
Der erkennt entsetzt den Gebieter:

„Zurück![70] du rettest den Freund nicht mehr,
So rette das eigene Leben!

river or the sea, but it is here used by the poet in reference to the gentler noise produced by a flowing rill; it may here be translated by *noise*.

60 stille hält er, *he stops* (on his way).

61 sieh! *lo!*

62 geschwätzig, *prattling*.

63 und die Sonne rc. The next lines serve to show, that the day is now far advanced, the length of the shadows increasing towards evening.

64 die Straße ziehn, *proceed along the road*.

65 eilenden Laufes, *running fast*.

66 vorüber fliehn, *to fly* (or *hurry*) *past*.

67 jetzt rc. It must be imagined that the wayfarers were conversing about the forthcoming execution, and that the time when it was to take place, was currently known. Damon, whilst hurrying past them, just catches this one sentence of their conversation.

68 beflügelt, *lends wings to*, *i.e.* urges on.

69 entgegen kommt ihm, *comes to meet him*, *meets him on his way*.

70 zurück! *turn back!*

Den Tod erleidet er eben.
Von Stunde zu Stunde gewartet'[71] er
Mit hoffender Seele der[72] Wiederkehr,
Ihm konnte den muthigen Glauben
Der Hohn des Tyrannen nicht rauben." —

„Und ist es zu spät, und kann ich ihm nicht,
Ein Retter, willkommen erscheinen,
So soll mich der Tod ihm vereinen.
Deß[73] rühme der blut'ge Tyrann sich nicht,
Daß der Freund dem Freunde gebrochen[74] die Pflicht,
Er schlachte der Opfer zweie,
Und glaube an Liebe und Treue!"

Und die Sonne geht unter, da steht er am Thor[75]
Und sieht das Kreuz schon erhöhet,
Das[76] die Menge gaffend umstehet;
An dem Seile schon zieht man den Freund empor,
Da zertrennt er gewaltig den dichten Chor:[77]
„Mich, Henker!" ruft er, „erwürget!
Da bin ich, für den er gebürget!"

Und Erstaunen ergreift das Volk umher,
In den Armen liegen sich beide
Und weinen vor Schmerzen und Freude.
Da sieht man kein Auge thränenleer,
Und zum Könige bringt man die Wundermähr';[78]

[71] gewarten, with the genitive, poet. for erwarten, with the accus., *to await, expect.*
[72] der Wiederkehr, *thy return.*
[73] deß — nicht, *the blood-thirsty tyrant shall not boast* (of such a thing as) *that,* &c.
[74] die Pflicht brechen, *to betray one's trust.*
[75] Thor, *gate* (of Syracuse).
[76] das — umstehet, *which a gaping crowd surrounds.*
[77] Chor, *chorus;* here: crowd.
[78] Wundermähr', *miraculous tidings, i.e.* intelligence of the miraculous occurrence.

Der fühlt ein menschliches[79] Rühren,
Läßt schnell vor den Thron sie führen.

Und blicket sie lange verwundert an;
Drauf spricht er: „Es ist euch gelungen,
Ihr[80] habt das Herz mir bezwungen:
Und die Treue, sie ist doch[81] kein leerer Wahn;[82]
So nehmet auch mich zum[83] Genossen an!
Ich[84] sei, gewährt mir die Bitte,
In eurem Bunde[85] der dritte."

[79] ein — Rühren, *the affection of a human being.*
[80] ihr — bezwungen, *you have conquered* (or *prevailed over*) *my heart, i.e.* you have caused me to become affected by your generosity.
[81] doch, *after all.*
[82] Wahn, *erroneous opinion, phantom.* The tyrant says, he is now convinced that true friendship and fidelity are really to be met with amongst men, and are not merely empty and deceptive words.
[83] zum Genossen, *as your friend* (lit. companion, associate).
[84] ich sei, *let me be.*
[85] Bund *alliance, league.*

Der Taucher.

The incidents of this ballad are said to have been suggested to the poet by an anecdote mentioned by Kircher,* in his essay on the subterraneous world. The scene must be supposed to be laid in the island of Sicily, on the shore of the strait of Messina, which separates Sicily from Calabria. This part of the Sicilian coast is very steep and rocky, and amongst the rough and uneven cavities of the rocks, there is a whirlpool, called the Charybdis, which was universally deemed by the ancients as very dangerous to sailors. A king, surrounded by his daughter and the ladies, knights and pages attached to his court, is standing on this shore, holding a golden goblet in his hand, which he

* Athanasius Kircher, a learned German Jesuit, born at Fulda, in 1602, was professor at the University of Würzburg; wrote "Mundus Subterraneus," 2 vols. fol. Amsterdam, 1665, &c.

proclaims he is going to throw into the whirlpool; he challenges the knights and pages to plunge into the sea, and bring it up again, promising it as reward to him who may accomplish the feat. He flings the goblet into the sea, and repeats his challenge; but the surrounding crowd of knights and pages remain silent, and there is nobody who would take the risk of such a venture for the prize offered. At last, after the king has repeated the challenge again, a young page steps forward, and, after divesting himself of his garments, at the moment when the surf, which dashes against the rocks, has receded, boldly plunges into the water. He disappears immediately, and, for a long time, remains hidden from the sight of the king and the court, who are in a state of great anxiety about his probable fate. At last, when the surf comes rolling on again, he appears on the surface, holding the goblet in his hand. He succeeds in safely reaching the shore, and gives the king an account of the horrors he witnessed in the deep, and how he discovered, and got possession of, the goblet. The king is highly surprised at this account, and, his curiosity to learn the mysteries of the deep not yet being satisfied, he offers the page a precious ring, if he will venture to dive down again to the bottom of the sea. The king's daughter interposes, and entreats her father, not to tempt the page any more; but he flings the goblet again into the sea, promising, if the page recover it, to raise him to the rank of a knight, and, on that very day, give him his daughter, who had just so affectionately pleaded for him, in marriage. The page cannot resist the temptation of such an offer; he casts one look at the beautiful princess, who, in her anxiety, has fainted, and madly plunges once more into the depth. The surf comes rolling on again and again, and the princess keeps looking down upon the water, with loving solicitude, but the bold diver was never more seen.

„Wer wagt es, Rittersmann[1] oder Knapp,
Zu tauchen in diesen Schlund?[2]
Einen goldnen Becher werf' ich hinab,
Verschlungen schon hat ihn der schwarze Mund.[3]
Wer mir den Becher kann wieder zeigen,
Er mag ihn behalten, er[4] ist sein eigen."

[1] Rittersmann = Ritter, *knight*.
[2] Schlund, *throat, gulf, abyss*.
[3] Mund, *mouth, orifice, opening* (of the gulf).
[4] er, *i.e.* der Becher.

Der König spricht es und wirft[5] von der Höh'
Der Klippe, die schroff und steil
Hinaushängt[6] in die unendliche See,
Den Becher in der Charybde[7] Geheul.
„Wer ist der Beherzte, ich frage wieder,
Zu tauchen in diese Tiefe nieder?"

Und die Ritter, die Knappen um ihn her
Vernehmen's und schweigen still,
Sehen hinab in das wilde Meer,
Und keiner den Becher gewinnen will.[8]
Und der König zum[9] drittenmal wieder fraget:
„Ist keiner, der sich hinunter waget?"

Doch alles[10] noch stumm bleibt wie zuvor;
Und ein Edelknecht,[11] sanft und keck,
Tritt aus der Knappen zagendem Chor,[12]
Und den Gürtel wirft er, den Mantel weg,
Und alle die Männer umher[13] und Frauen
Auf den herrlichen Jüngling verwundert schauen.

Und wie er tritt an des Felsen Hang[14]
Und blickt in den Schlund hinab,

[5] wirft, construe: der König wirft den Becher in der Charybde Geheul, *the king flings the goblet into the roaring of Charybdis*, or *where Charybdis is roaring, i.e.* into the gulf.

[6] hinaushängen, v. neut., *to jut out, project.*

[7] Charybde, *Charybdis.* According to the fables of the ancient poets, Charybdis was a female sea-monster, confined in a den of rocks, situated within the strait of Messina; three times in a day she drank up the water, and three times emitted it forth, all the while roaring most hideously, and with her horrible jaws continually distended.

[8] will, *is desirous, anxious.*

[9] zum drittenmal, written also zum dritten Mal, *for the third time.*

[10] alles, lit. *everything, i.e.* all (present), everybody.

[11] Edelknecht, *page.*

[12] Chor, v. p. 132, n. 77.

[13] umher, (*standing*) *about.*

[14] Hang, *projection jut*

Die Wasser,[15] die sie hinunter schlang,
Die Charybde jetzt brüllend wiedergab,
Und wie[16] mit des fernen Donners Getose
Entstürzen sie[17] schäumend dem finstern Schooße.[18]

Und es[19] wallet und siedet und brauset und zischt,
Wie wenn Wasser mit Feuer sich mengt,
Bis zum Himmel spritzet der dampfende Gischt,[20]
Und Fluth[21] auf Fluth sich ohn' Ende drängt,
Und will[22] sich nimmer erschöpfen und leeren,
Als[23] wollte das Meer noch ein Meer gebären.

Doch endlich, da legt[24] sich die wilde Gewalt,[25]
Und schwarz aus dem weißen Schaum
Klafft[26] hinunter ein gähnender Spalt,
Grundlos, als[27] ging's in den Höllenraum,[28]

[15] die Wasser — wiedergab, *Charybdis roaring was just then throwing up again the masses of water which she used to swallow down.* The use of the plural die Wasser, to express *great quantities of water*, is confined to poetry.

[16] wie — Getose, *with a noise like that of distant thunder.*

[17] sie, *i.e.* die Wasser.

[18] Schooß, *womb, cavity.*

[19] es — zischt, these verbs are here used impersonally. There are, in German, many verbs active and neutre, that may be used impersonally, and, in this case, the German es cannot, in English, be rendered by *it.* If the verb, thus impersonally used, is a verb neutre, es may frequently be rendered by *something*, or, otherwise, the sentence must be paraphrased; thus this passage may be rendered: *something is boiling, roaring, and hissing*, or, *there is a roaring*, &c., *noise.* If the verb, thus impersonally used, is a verb active, governing an accusative, the sentence may frequently be rendered in English by using the verb in the passive voice; thus es treibt ihn, *he is incited;* but more frequently a paraphrase must be used. There happen to be, in this poem, a great number of instances to which these remarks apply.

[20] Gischt, *spray* (the foam of the sea).

[21] Fluth, *surge, surf.*

[22] will, *is to, seems likely.*

[23] als, *as if.*

[24] legt sich, *abates, grows less, decreases.*

[25] Gewalt, *violence* (of the sea).

[26] klafft hinunter, *opens, yawns in a downward direction.*

[27] als ging's, *as if it were a way leading*, v. n. 19.

[28] Höllenraum = Hölle. *hell, the infernal regions.*

Und reißend sieht man die brandenden Wogen
Hinab[29] in den strudelnden[30] Trichter[31] gezogen.

Jetzt schnell, eh die Brandung wiederkehrt,
Der Jüngling sich[32] Gott befiehlt,
Und—ein Schrei des Entsetzens wird rings[33] gehört,
Und schon hat ihn der Wirbel hinweggespült,[34]
Und geheimnißvoll über dem kühnen Schwimmer
Schließt[35] sich der Rachen;[36] er zeigt[37] sich nimmer.[38]

Und stille[39] wird's über dem Wasserschlund,[40]
In der Tiefe nur brauset es hohl,[41]
Und bebend hört man von Mund zu Mund:
„Hochherziger Jüngling, fahre[42] wohl!"
Und hohler und hohler hört[43] man's heulen,
Und es[44] harrt noch mit bangem, mit[45] schrecklichem
Weilen.

Und[46] wärfst du die Krone[47] selber hinein
Und sprächst: wer mir bringet die Kron',
Er soll sie tragen und König sein!

[29] hinab gezogen, *being drawn downwards.*
[30] strudeln, *to bubble, spout, fume.*
[31] Trichter, *funnel, i.e.* passage, crater.
[32] sich — befiehlt, *recommends his soul to God.*
[33] rings, *round about, i.e.* amongst the surrounding spectators.
[34] hinwegspülen, *to wash away.*
[35] schließt sich, *closes, i.e.* is filled up with water.
[36] Rachen, *throat, abyss.*
[37] zeigt sich, *shows himself, i.e.* is visible.
[38] nimmer; here: *not at all, altogether not.* This use of the word is a provincialism.
[39] stille wird's, *the water becomes quiet,* v. n. 19.
[40] Wasserschlund, *whirlpool.*
[41] hohl, adv., *with a hollow noise.*
[42] fahre wohl, *fare well.*
[43] hört — heulen, *the sea is heard to roar,* v. n. 19.
[44] es harrt, *they* (*i.e.* the surrounding crowd) *are waiting* (for the reappearance of the page), v. n. 19.
[45] mit — Weilen, *with* (or *amidst*) *a terrible delay, i.e.* the delay growing terrible.
[46] und wärfst du &c. — Grab. These lines express the thoughts of the assembled spectators.
[47] die Krone selber, *even thy crown.*

Mich[48] gelüstete nicht nach dem theuren[49] Lohn.
Was die heulende Tiefe da unten verhehle
Das erzählt keine lebende, glückliche Seele.

Wohl manches Fahrzeug, vom Strudel gefaßt,
Schoß gäh[50] in die Tiefe hinab:
Doch zerschmettert nur rangen[51] sich Kiel und Mast
Hervor aus dem alles verschlingenden Grab. —
Und heller[52] und heller, wie Sturmes Sausen,
Hört man's näher und immer näher brausen.

Und[53] es wallet und siedet und brauset und zischt,
Wie wenn Wasser mit Feuer sich mengt,
Bis zum Himmel spritzet der dampfende Gischt,
Und Well' auf Well' sich ohn' Ende drängt,
Und wie mit des fernen Donners Getose
Entstürzt es brüllend dem finstern Schooße.

Und sieh! aus dem finster fluthenden Schooß,
Da hebet[54] sich's schwanenweiß,
Und ein Arm und ein glänzender Nacken wird[55] bloß,
Und es rudert[56] mit Kraft und mit emsigem Fleiß,
Und er[57] ist's, und hoch in seiner Linken
Schwingt er den Becher mit freudigem Winken.

48 mich gelüstete nicht, *I would not lust after*, or *long for, covet.*

49 theuer, *dear*, i.e. to be obtained only at a high price, or at a great risk,

50 gäh, adv., *headlong, percipitately.*

51 rangen sich hervor, *struggled out*, i.e. managed to get out of the depth of the whirlpool, to the surface, again.

52 heller, adv., *more clearly*, i.e. more distinctly, louder.

53 und es wallet 2c. These lines are the repetition of a previous stanza, describing the alternate return of the surge; this repetition is made use of by the poet to enforce the notion, that it was accompanied by precisely the same phenomena as before.

54 hebet sich's schwanenweiß, *something white like a swan raises*, vide note 19; schwanenweiß, a proverbial expression, to denote extreme purity and whiteness.

55 wird bloß, *becomes naked*, i.e. uncovered, or free from water, becomes visible above the water.

56 rudern, (of a swimmer) *to strike out.*

57 er ist's, *it is he*, i.e. the page.

Und athmete lang und athmete tief,
Und begrüßte das himmlische[58] Licht.
Mit Frohlocken es einer dem andern rief:
„Er lebt! er ist da! es[59] behielt ihn nicht!
Aus dem Grab, aus der strudelnden Wasserhöhle
Hat der Brave gerettet die lebende[60] Seele!"

Und er kommt; es umringt ihn die jubelnde Schaar;
Zu des Königs Füßen er sinkt,
Den Becher reicht er ihm knieend dar,
Und der König der lieblichen Tochter winkt,
Die füllt ihn mit funkelndem Wein bis[61] zum Rande,
Und der Jüngling sich[62] also zum König wandte:

„Lang lebe der König! Es freue sich,
Wer da athmet im rosigten[63] Licht!
Da unten aber ist's fürchterlich,
Und der Mensch versuche die Götter nicht,
Und begehre nimmer und nimmer zu schauen,
Was[64] sie gnädig bedecken mit Nacht und Grauen."

„Es[65] riß mich hinunter blitzesschnell,
Da stürzt'[66] mir aus felsigtem Schacht[67]
Wildfluthend entgegen ein reißender Quell;
Mich packte des Doppelstroms[68] wüthende Macht,

[58] das himmlische Licht, *the celestial light*, *i.e.* the sun.
[59] es *i.e.* das Wasser, or Meer.
[60] die lebende Seele = sein Leben.
[61] bis zum Rande, *up to the brim.*
[62] sich — wandte, lit. *thus turned to the king*, *i.e.* thus addressed the king.
[63] im rosigten Licht, *in the rosy light*, *i.e.* daylight.
[64] was — Grauen, *what they mercifully cover with night and darkness* (lit. *duskiness*); figur. for: what they conceal from the sight of mortals.
[65] es — hinunter, *I was carried down*, v. n. 19.
[66] stürzt mir entgegen, *rushes against me*
[67] Schacht, *mine, pit, cavern.*
[68] Doppelstrom, *double-current*, *i.e.* the current of the sea and the spring.

Und wie einen Kreisel, mit schwindelndem[69] Drehen
Trieb[70] mich's um, ich konnte nicht widerstehen."

„Da zeigte mir Gott, zu dem ich rief,
In der höchsten schrecklichen Noth,
Aus der Tiefe ragend ein Felsenriff,
Das erfaßt ich behend und entrann dem Tod.
Und da hing auch der Becher an spitzen Korallen,
Sonst wär' er ins Bodenlose[71] gefallen."

„Denn unter mir lag's[72] noch bergetief[73]
In purpurner Finsterniß da,
Und ob's[74] hier dem Ohre gleich ewig schlief,
Das Auge mit Schaudern hinunter sah,
Wie's[75] von Salamandern und Molchen und Drachen
Sich regt in dem furchtbaren Höllenrachen."[76]

„Schwarz wimmelten da, in grausem Gemisch,
Zu scheußlichen Klumpen geballt,[77]
Der stachlichte[78] Roche, der Klippenfisch,[79]
Des Hammers[80] gräuliche Ungestalt,[81]
Und dräuend wies[82] mir die grimmigen Zähne
Der entsetzliche Hai,[83] des Meeres Hyäne."

[69] schwindeln, *to giddy, to make giddy.*

[70] trieb mich's um, *the eddy span me round,* v. n. 19.

[71] bodenlos, *bottomless, fathomless,* here used as a substantive, *where the sea is fathomless.*

[72] lag's da, *the water was lying,* v. note 19.

[73] bergetief, *as deep as mountains;* the word is formed by the poet in imitation of bergehoch, *as high as mountains,* proverbially used to express extreme height.

[74] ob's — schlief, lit. *although it might for ever sleep to the ear here, i.e.* although it may never be heard of, or be known here (*i.e.* on the land).

[75] wie's sich regt, *how the depth is stirring with,* or *filled with,* v. note 19.

[76] Höllenrachen, *infernal abode, dreadful gulf.*

[77] geballt, *formed into balls.*

[78] der stachlichte Roche, *the spinous thornback* (a sea-fish).

[79] Klippenfisch (called also Klippfisch), *lub-fish, chaetodon.*

[80] Hammer, *balance-fish, the hammer-headed shark.*

[81] Ungestalt, *deformity.*

[82] wies, imperf. from weisen, *to show.*

[83] Hai, also Haifisch, *shark.*

„Und da hing ich, und[84] war's mir mit Grausen bewußt,
Von der menschlichen Hilfe so weit,
Unter Larven[85] die einzige fühlende[86] Brust,
Allein in der gräßlichen Einsamkeit,
Tief[87] unter dem Schall der menschlichen Rede
Bei den Ungeheuern der traurigen Oede."

„Und schaudernd dacht' ich's, da kroch's[88] heran,
Regte hundert Gelenke zugleich,
Will schnappen nach mir; in des Schreckens Wahn[89]
Laß ich los der Koralle umklammerten Zweig;
Gleich faßt mich der Strudel mit rasendem Toben,
Doch es[90] war mir zum Heil, er riß mich nach[91] oben."

Der König darob[92] sich verwundert schier
Und spricht: „Der Becher ist dein,
Und diesen Ring noch bestimm'[93] ich dir,
Geschmückt mit dem köstlichsten Edelgestein,[94]
Versuchst du's noch einmal und bringst mir Kunde,
Was du sahst auf des Meeres tiefunterstem[95] Grunde."

Das hörte die[96] Tochter mit weichem Gefühl,[97]
Und mit schmeichelndem Munde sie fleht:

[84] und — bewußt, *and I was shuddering aware of the fact;* these words are to be taken parenthetically.

[85] Larve, *mask, larva, spectre;* this term is applied to the sea-monsters, both on account of their dumbness and their horrible shapes.

[86] fühlend, *feeling, sentient.*

[87] tief — Rede, *deep beneath the sound of human speech, i.e.* in a depth where the sound of the human voice could not reach my ears.

[88] kroch's heran, *something came crawling up to me,* v. note 19.

[89] Wahn, v. p. 133, n. 82; des Schreckens Wahn, *the delusion,* or *perturbation caused by terror.*

[90] es war mir zum Heil, *it was for my good, it saved me;* Heil, *salvation.*

[91] nach oben, *to the surface, in an upward direction.*

[92] darob — schier, *is exceedingly surprized at it* (the page's narrative).

[93] bestimm' ich dir, *I destine to thee, i.e.* I intend giving thee.

[94] Edelgestein, collective n., *precious stones.*

[95] tiefunterst, *the very deepest, bottom-most.*

[96] die Tochter, *his* (*i.e.* the king's) *daughter.*

[97] mit weichem Gefühl, *her tender sympathies having been aroused,* or *endowed with tender sympathies.*

„Laß, Vater, genug sein das grausame Spiel!
Er hat euch bestanden, was keiner besteht,[98]
Und könnt ihr des Herzens Gelüsten[99] nicht zähmen,
So mögen[100] die Ritter den Knappen beschämen."

Drauf der König greift nach dem Becher schnell,
In den Strudel ihn schleudert hinein:
„Und schaffst[101] du den Becher mir wieder zur Stell'
So sollst[102] du der trefflichste Ritter mir sein,
Und sollst sie als Ehgemahl[103] heut noch umarmen,
Die jetzt für dich bittet mit zartem Erbarmen."

Da ergreift's[104] ihm die Seele mit Himmelsgewalt.[105]
Und es[106] blitzt aus den Augen ihm kühn,
Und er siehet erröthen die[107] schöne Gestalt,
Und sieht sie erbleichen und sinken[108] hin;
Da treibt's[109] ihn, den köstlichen Preis zu erwerben,
Und stürzt hinunter auf[110] Leben und Sterben.

Wohl hört man die Brandung, wohl kehrt sie zurück,
Sie verkündigt der donnernde Schall;

[98] bestehen, *to pass* (as an examination), *undergo, overcome, achieve.*
[99] Gelüsten, *desire.*
[100] mögen—beschämen, *let the knights put the squire* (*i.e.* the page) *to shame, i.e.* excel him.
[101] zur Stelle schaffen, *to procure* (especially, what is missing).
[102] sollst — sein, *thou shalt be to me the most excellent knight, i.e.* I will create thee a knight of the highest rank, and hold thee in the highest esteem.
[103] Ehgemahl, *consort, i.e.* a husband or wife; the construction and sense of this passage admit of either acceptation of the word.
[104] ergreift's ihm die Seele, lit. *his soul is seized,* v. note 19, *i.e.* his mind is taken hold of by passion.
[105] Himmelsgewalt, *heavenly* (*i.e.* unearthly or supernatural) *power.*
[106] es — kühn, *his eyes are flashing with courage,* v. note 19.
[107] die — Gestalt, *the beautiful form, i.e.* the beautiful princess.
[108] sinken hin, *glide down* (as in a swoon).
[109] treibt's ihn, *his passion urges him on,* v. note 19.
[110] auf — Sterben, *at a venture of coming out alive again, or perishing in the depth, i.e.* regardless of life and death.

Da bückt[111] sich's hinunter mit liebendem Blick,
Es kommen, es kommen die Wasser all,
Sie rauschen herauf, sie rauschen nieder,
Den Jüngling bringt keines[112] wieder.

[111] bückt sich's hinunter, *somebody* (*i.e.* the princess) *is bending downwards* (to look into the depth), v. n. 19.
[112] keines, *none*, referring to Wasser.

Der Kampf mit dem Drachen.

The incidents of this ballad are founded on an anecdote, contained in Vertot's * History of the Knights of St. John. Schiller became acquainted with it through Niethammer's translation, for which he wrote the preface. The scene is laid in the island of Rhodes, during the time it was in possession of the knights of St. John. A dragon is said at that time to have devastated the island, and to have killed and devoured the pilgrims, shepherds, and flocks. Five knights had already perished in their attempts to conquer the monster, and in consequence the Grand-Master had issued an order, strictly prohibiting the knights from engaging in any further attempt to vanquish the dragon. This injunction had been disregarded by a young knight, who, grieved at some fresh outrages and depredations committed by the monster, had ventured to disobey the Master's order. He had attacked the dragon, and by means of great prudence and valour, succeeded in conquering and killing it.

The ballad opens with the description of a scene, where the slain monster is, amongst the tumultuous applause of the population, carried, behind the knight, through the streets of Rhodes, to the convent of the order. On the procession arriving there, the Master and chapter immediately assemble, and the young knight modestly stepping forward and addressing the Master, explains by what means he succeeded in slaying the monster. After he has finished his relation, the surrounding multitude breaks out in fresh applause and acclamations; but the Master, commanding silence, sternly re-

* René Auber de Vertot, a French historian, some of whose works have been translated into English, was born, November 25, 1655, at the castle of Benetot, in the Pays de Caux, Normandy, died at Paris, on the 15th June, 1735. The title of the work, here alluded to, is: "Histoire des Chevaliers de Malte. 4 vols, 4to. Paris, 1726." The German translation was published under the title „Geschichte des Maltheserordens, nach Vertot von M. H. bearbeitet, mit einer Vorrede von Fr. v. Schiller. 2 Bde., 8vo. Jena, 1792-93."

proves the hero for his act of disobedience: he points out that obedience and self-restraint are the highest Christian virtues, whereas even a Saracen may show valour, declares that the knight, in going out to slay the dragon, had been actuated by a corrupt desire of gaining wordly glory, and pronounces him unworthy any longer to adorn himself with the cross. This sentence is received with loud expressions of indignation by the assembled multitude; but the young knight silently takes off his cloak with the cross, kisses the Master's hand, and prepares to withdraw, when he is called back by the Master, who embraces him, and restores to him his cross, as reward for his self-denial and humility.

The Master's name, according to Vertot, was Helion de Villeneuve, who was chief of the order from 1323 to 1346; the knight's name, Dieudonné or Deodate de Gozon, a native of Languedoc, in France, where the castle of Gozon was in Vertot's time still to be seen.

Was[1] rennt das Volk, was[2] wälzt sich dort
Die[3] langen Gassen brausend fort?
Stürzt[4] Rhodus[5] unter Feuers Flammen?
Es[6] rottet sich im Sturm zusammen,
Und einen Ritter, hoch zu Roß,
Gewahr' ich aus[7] dem Menschentroß;
Und hinter ihm, welch Abenteuer![8]
Bringt man geschleppt ein Ungeheuer;
Ein Drache scheint es von[9] Gestalt,
Mit[10] weitem Krokodilesrachen,
Und alles[11] blickt verwundert bald[12]
Den Ritter an und bald den Drachen.

1 was, *what for, why.*
2 was, *what* (nominative).
3 die Gassen, *along the streets.*
4 stürzen, *to fall.*
5 Rhodus, *Rhodes,* capital of an island of the same name. Rhodes is an island in the Grecian archipelago, lying between Crete (Candia) and Cyprus, ten miles from the southern coast of Asia Minor; its size is 450 square miles.
6 es — zusammen, *the people are tumultuously crowding together.* Sturm, *tempest,* fig. tumult, uproar.
7 aus dem Menschentroß, *in the crowd.* The preposition aus indicates that the knight is distinguishable from, or his person rising above, the surrounding multitude.
8 Abenteuer, *adventure, extraordinary occurrence.*
9 von Gestalt, *in its shape.*
10 mit — Krokodilesrachen, *with a mouth* (or *jaws*) *as wide as that of a crocodile.*
11 alles, v. p. 135, n. 10.
12 bald — bald, *now — now.*

Und tausend Stimmen werden[13] laut:
„Das ist der Lindwurm, kommt und schaut,
Der Hirt und Heerden uns verschlungen!
Das ist der Held, der ihn bezwungen!
Viel andre zogen[14] vor ihm aus,
Zu wagen den gewalt'gen Strauß,[15]
Doch keinen sah man wiederkehren;
Den[16] kühnen Ritter soll man ehren!"
Und nach dem Kloster geht der Zug,
Wo Sanct[17] Johanns des Täufers Orden,
Die Ritter des Spitals, im Flug[18]
Zu Rathe[19] sind versammelt worden.

Und vor den edeln Meister[20] tritt
Der Jüngling mit bescheidnem Schritt;

[13] werden laut, *become loud, are heard, i.e.* call out.

[14] zogen aus, *went out* (as on a warlike expedition).

[15] Strauß, *contest, combat.*

[16] den kühnen Ritter, *the bold knight*, alluding to the knight, who had slain the dragon.

[17] Sanct Johanns des Täufers Orden, *the Order of St. John the Baptist*, or die Ritter des Spitals, *the Hospitalers of St. John*, called also *Knights of Rhodes* (and finally *Knights of Malta*), a celebrated order of military religious. This order was established at the commencement of the crusades to the Holy Land. As early as 1048, some merchants from Amalfi, in Naples, established a church in Jerusalem, and built a monastery, which they dedicated to John the Baptist. It was the duty of the monks, who were called Brothers of St. John, or Hospitalers, to take care of the poor and sick, and, in general, to assist pilgrims. This order, which gradually obtained important possessions, at the beginning of the twelfth century, was regularly installed as a military order, by the principal, Raymund du Puy, retaining all their former laws. Besides the performance of their vows of obedience, poverty, and chastity, it was their duty to aid in defending the Church against infidels. This order long maintained itself against the arms of the Turks and Saracens, by union and valour; but, in 1191, it was driven from Palestine. Upon this, the knights conquered Cyprus, but soon lost it again, and established themselves, in 1309, on the island of Rhodes, where they remained upwards of 200 years.

[18] im Flug = flugs, *quickly, forthwith* (Flug, *act of flying, volitation*).

[19] zu Rathe, *in council, for deliberation.*

[20] Meister, *Master*. The chief of the order was called Grand-Master of the Holy Hospital of St. John of Jerusalem, and Guardian of the Army of Jesus Christ.

Nachdrängt das Volk mit wildem Rufen,
Erfüllend des Geländers[21] Stufen.
Und jener nimmt das Wort und spricht:
„Ich hab' erfüllt die Ritterpflicht.[22]
Der Drache, der das Land verödet,
Er liegt von meiner Hand getödtet;
Frei[23] ist dem Wanderer der Weg,
Der Hirte treibe[24] ins Gefilde,
Froh walle auf dem Felsensteg[25]
Der Pilger zu dem Gnadenbilde."[26]

Doch strenge blickt der Fürst[27] ihn an
Und spricht: „Du hast als Held gethan;
Der Muth ist's, der den Ritter ehret,
Du hast den kühnen Geist bewähret.[28]
Doch sprich! was ist die erste Pflicht
Des Ritters, der für Christum[29] ficht,
Sich schmücket mit des Kreuzes[30] Zeichen?"
Und alle rings herum erbleichen.

[21] des Geländers Stufen, *the steps of the balustrade.* It must be imagined that the master and chapter of the order, when the knight appears before them, are assembled on an *estrade,* and the people are crowding on the stairs; from a subsequent passage it must also be supposed that the scene takes place under an arched roof; vide note 146.

[22] Ritterpflicht, *vow and duty of a knight* (of St. John). The knight is alluding to that part of the duties of the order which commanded its members to assist and protect pilgrims.

[23] frei, *open, clear* (said of a road).

[24] treibe, *may* (safely) *turn out his cattle.*

[25] Felsensteg, *a path through rocks.*

[26] Gnadenbild, *miraculous image.*

[27] Fürst, *prince, i.e.* the Master; he had the rank of a prince of the Empire, and was addressed by foreign powers with the title of Altezza Eminentissima.

[28] bewähren, *to verify, prove, make good;* translate: thou hast proved thyself courageous.

[29] Christum, the Latin form of the accusative of Christus.

[30] des Kreuzes Zeichen, *the mark of the cross.* The knights wore, in peace, a long black mantle, with a gold cross of eight points, enamelled white; in war, they wore a red jacket, or tabard, charged with a full white cross.

Doch er, mit edlem Anstand, spricht,
Indem er sich erröthend neiget:
„Gehorsam ist die erste Pflicht,
Die ihn des Schmuckes würdig zeiget.“[31]

„Und diese Pflicht, mein Sohn,“ versetzt
Der Meister, „hast du frech verletzt.
Den Kampf, den das Gesetz versaget,
Hast du mit frevlem[32] Muth gewaget!“ —
„Herr, richte, wenn du alles weißt,“
Spricht jener mit gesetztem[33] Geist,
„Denn des Gesetzes Sinn[34] und Willen
Vermeint' ich treulich zu erfüllen.
Nicht unbedachtsam zog ich hin,
Das Ungeheuer zu bekriegen;
Durch List und kluggewandten[35] Sinn
Versucht' ich's, in dem Kampf zu siegen.“

„Fünf unsers Ordens waren[36] schon,
Die Zierden der Religion,
Des kühnen Muthes Opfer worden;
Da wehrtest[37] du den Kampf dem Orden.
Doch an dem Herzen nagten mir
Der Unmuth und die Streitbegier,
Ja, selbst im Traum der stillen Nächte
Fand[38] ich mich keuchend[39] im Gefechte;
Und wenn der Morgen dämmernd kam
Und Kunde gab von neuen Plagen,[40]

[31] zeiget, *proves.*
[32] frevel, *criminal.*
[33] gesetzt, *steady, sedate, tranquil.*
[34] Sinn, *spirit,* as opposed to the letter of the law.
[35] kluggewandt, *circumspect, ingenious.*
[36] waren worden (for geworden), *had become.*
[37] wehren, *to forbid, prohibit.*
[38] fand ich mich, *I found myself, was* (in imagination).
[39] keuchen, *to pant, gasp* (as with great exertion or fright).
[40] Plage, *torment, nuisance;* plur., *plagues* (as the plagues of Egypt); the word may here be rendered by *outrages.*

Da faßte mich ein wilder Gram,
Und ich beschloß, es frisch[41] zu wagen."

„Und zu mir selber sprach ich dann:
Was schmückt den Jüngling, ehrt den Mann?
Was leisteten die tapfern Helden,
Von denen uns die Lieder melden,[42]
Die[43] zu der Götter Glanz und Ruhm
Erhub das blinde Heidenthum?
Sie reinigten von Ungeheuern
Die Welt in kühnen Abenteuern,
Begegneten im Kampf dem Leun[44]
Und rangen[45] mit dem Minotauren,[46]
Die armen Opfer[47] zu befrein,
Und ließen[48] sich das Blut nicht dauren."

„Ist[49] nur der Saracen es werth,
Daß ihn bekämpft des Christen Schwert?
Bekriegt er[50] nur die falschen Götter?
Gesandt ist er der Welt zum Retter
Von jeder Noth und jedem Harm
Befreien muß sein starker Arm;
Doch seinen Muth muß Weisheit leiten,
Und List muß mit der Stärke streiten.

[41] frisch, adv., *freshly, briskly, vigorously*: frisch wagen, idiom., *to venture boldly*.
[42] melden, *to make mention of*.
[43] die—Heidenthum, *whom benighted heathendom raised to the rank* (lit. splendour and glory) *of gods*, alluding to the circumstance, that some of the Greek heroes, such as Hercules and Theseus, who had cleared the earth from many monsters, were, after their death, by the people worshipped as deities.
[44] Leu, poet. word for Löwe, *lion*.
[45] ringen, *to wrestle, fight*.
[46] Minotaur, *Minotaur*, a fabled monster, half man and half bull, slain by Theseus.
[47] Opfer, *victims*, *i.e.* those in the power of, or suffering from the ravages of, the monster.
[48] sich etwas dauern lassen, idiom., *to be sorry for, to begrudge*: they were not sorry to shed, or backward in shedding, their blood.
[49] ist — werth, *does the Saracen only deserve*.
[50] er, *i.e.* der Christ, *the Christian*, here: the Christian knight.

So sprach ich oft und zog allein,
Des Raubthiers Fährte zu erkunden;
Da flößte[51] mir der Geist es ein,
Froh rief ich aus: Ich hab's gefunden!"[52]

„Und trat zu dir und sprach das Wort:
Mich[53] zieht es nach der Heimath fort.
Du, Herr, willfahrtest meinen Bitten,
Und glücklich war das Meer durchschnitten.[54]
Kaum stieg[55] ich aus am heim'schen Strand,
Gleich ließ ich durch des Künstlers Hand,
Getreu den wohlbemerkten Zügen,[56]
Ein Drachenbild[57] zusammenfügen.
Auf kurzen Füßen wird die Last
Des langen Leibes aufgethürmet;[58]
Ein schuppicht Panzerhemd[59] umfaßt
Den Rücken, den es furchtbar schirmet."

„Lang strecket[60] sich der Hals hervor,
Und gräßlich, wie ein Höllenthor,
Als schnappt' es gierig nach der Beute,
Eröffnet sich des Rachens Weite,
Und aus dem schwarzen Schlunde[61] dräun[62]
Der Zähne stachelichte[63] Reihn;[64]

[51] einflößen, *to infuse* (into the mind), *to suggest*.
[52] finden, *to find out, discover*.
[53] mich — fort, *I long to see my home*, lit. I am drawn towards my home.
[54] durchschneiden, *to cut through, to cut up* (as land, with a plough); das Meer durchschneiden, *to plough the deep, cross the sea*.
[55] aussteigen, *to disembark*.
[56] Züge, *features*.
[57] Drachenbild, *likeness* (or *image*) *of a dragon*.
[58] aufthürmen, *to raise* (as high as a tower).
[59] Panzerhemd, *coat of mail*.
[60] sich hervorstrecken, *to stretch* (or *reach*) *forward*.
[61] Schlund, *throat*.
[62] dräun, obs. and poet. for drohen, *to threaten*.
[63] stachelicht, *prickly, sharply pointed*.
[64] Reihn, for Reihen, plur. of Reihe *row*.

Die Zunge gleicht des Schwertes Spitze,
Die kleinen Augen sprühen Blitze;
In eine Schlange endigt[65] sich
Des Rückens ungeheure Länge,
Rollt[66] um sich selber fürchterlich,
Daß[67] es um Mann und Roß sich schlänge."

„Und alles bild'[68] ich nach genau
Und kleid'[69] es in ein scheußlich Grau;
Halb Wurm[70] erschien's, halb Molch und Drache,
Gezeuget in der gift'gen Lache.
Und als das Bild vollendet war,
Erwähl' ich mir ein Doggenpaar,[71]
Gewaltig, schnell, von flinken Läufen,[72]
Gewohnt den wilden Ur[73] zu greifen.
Die hetz'[74] ich auf den Lindwurm an,
Erhitze[75] sie zu wildem Grimme,
Zu fassen ihn mit scharfem Zahn,
Und lenke sie mit meiner Stimme."

„Und wo des Bauches weiches Vließ[76]
Den scharfen Bissen Blöße[77] ließ,

[65] endigt sich, *terminates.*

[66] rollt um sich selber, *winds round itself.* "*The hindmost part of the monster's back resembling a serpent*" —must be understood as subject of this sentence.

[67] daß es sich schlänge, *that it* (*i.e.* das Ungeheuer, *the monster*) *might be able to twist itself.*

[68] bild' ich nach genau, *I imitate closely.*

[69] kleiden, *to clothe,* here: to give a colour, to paint.

[70] Wurm, *worm,* in poetry used also for: serpent, snake.

[71] Doggenpaar, *a couple of bull-dogs.*

[72] Lauf (a term of hunting), *leg, foot.*

[73] Ur, ancient and poet. word for: Auerochs, *urus* (a species of wild ox).

[74] anhetzen, *to set on* (of dogs).

[75] erhitzen, *to heat, excite.*

[76] Vließ, written also Fließ, *fleece.* It must be supposed that, whereas the dragon's back was covered with hard scales, that part of his body which reached from the breast to the thighs, was not so protected, but was only covered with wool.

[77] Blöße, *nakedness;* eine Blöße lassen or geben, an idiomatic expression, *to leave open, i.e.* without protection, *to lay oneself open;* den — ließ, *was unprotected against the sharp bites.*

Da reiz'[78] ich sie, den Wurm zu packen,[79]
Die spitzen Zähne einzuhacken.[80]
Ich selbst, bewaffnet mit Geschoß,[81]
Besteige mein arabisch Roß,
Von adeliger Zucht[82] entstammet;
Und als[83] ich seinen Zorn entflammet,
Rasch auf den Drachen spreng'[84] ich's los
Und stachl'[85] es mit den scharfen Sporen,
Und werfe zielend mein Geschoß,
Als wollt' ich die Gestalt[86] durchbohren."

„Ob auch das Roß sich grauend bäumt[87]
Und knirscht und in den Zügel schäumt,
Und meine Doggen ängstlich stöhnen,
Nicht rast' ich, bis sie sich gewöhnen.
So üb'[88] ich's aus mit Emsigkeit,
Bis dreimal sich der Mond erneut,
Und als sie jedes[89] recht begriffen,
Führ' ich sie her[90] auf schnellen Schiffen.
Der dritte Morgen ist es nun,
Daß[91] mir's gelungen hier zu landen;
Den[92] Gliedern gönnt' ich kaum zu ruhn,
Bis ich das große Werk bestanden."

[78] reizen, *to incite, urge.*
[79] packen. *to seize.*
[80] einhacken, *to cut into, drive in* (as a nail).
[81] Geschoß, *anything to shoot with, a missile weapon, as a dart, arrow, or bolt.*
[82] Zucht, *breed.*
[83] als — entflammet, *when I had enflamed its* (*i.e.* the horse's) *wrath*, poet. phrase for: when I had clapped spurs to it, and otherwise goaded it into rage.
[84] lossprengen, v. act., *to urge to gallop.*
[85] stacheln, *to prick.*
[86] Gestalt, *form, shape,* here: the image of the dragon.
[87] sich bäumen, *to rise like a tree;* (said of horses) *to rear.*
[88] üb' ich's aus, *I practise.*
[89] jedes, *everything.*
[90] her, *hither, i.e.* to Rhodes.
[91] daß, *since.*
[92] den — ruhn, *I hardly allowed my limbs any rest.*

„Denn heiß erregte mir das[93] Herz
Des Landes frisch erneuter Schmerz,
Zerrissen fand man jüngst die Hirten,
Die nach[94] dem Sumpfe sich verirrten.
Und ich beschließe rasch die That,
Nur[95] von dem Herzen nehm' ich Rath.
Flugs[96] unterricht' ich meine Knappen,
Besteige den versuchten[97] Rappen,
Und von dem edeln Doggenpaar
Begleitet, auf geheimen Wegen,
Wo meiner That kein Zeuge war,
Reit' ich dem Feinde frisch entgegen."

„Das Kirchlein kennst du, Herr, das hoch
Auf eines[98] Felsenberges Joch,
Der weit die Insel überschauet,
Des[99] Meisters kühner Geist erbauet.
Verächtlich scheint es, arm und klein,
Doch ein Mirakel schließt[100] es ein,
Die Mutter mit dem Jesusknaben,
Den die[101] drei Könige begaben.[102]
Auf dreimal dreißig Stufen steigt
Der Pilgrim nach der steilen Höhe;
Doch hat er schwindelnd sie erreicht,
Erquickt ihn seines Heilands Nähe."[103]

[93] das Herz, accus.

[94] nach dem Sumpfe, *to the swamp*, the habitation of the dragon.

[95] nur — Rath, *I consult only my heart*, *i.e.* I disregard all objections raised by prudential reasons.

[96] flugs (pronounce flux), v. n. 18.

[97] versucht, *tried*, *trustworthy*.

[98] eines — Joch, *the chain* (or *ridge*) *of rocky mountains*.

[99] des Meisters, *the Master's*, alluding to one of the late Grand-Masters of the Order.

[100] schließt es ein, *it encloses*.

[101] die drei Könige, *the Magi*, *wise men of the east*; they are popularly called in Germany: die heiligen drei Könige.

[102] begaben, *to gift*, *i.e.* to present with gifts.

[103] Nähe, *presence*.

„Tief in den Fels, auf dem es hängt,[104]
Ist eine Grotte eingesprengt,[105]
Vom Thau[106] des nahen Moors befeuchtet,
Wohin des Himmels Strahl nicht leuchtet.
Hier hausete der Wurm und lag,
Den Raub erspähend, Nacht und Tag.
So hielt er, wie der Höllendrache,
Am Fuß des Gotteshauses[107] Wache;
Und kam der Pilgrim hergewallt[108]
Und lenkte[109] in die Unglücksstraße,[110]
Hervorbrach aus dem Hinterhalt
Der Feind und trug ihn fort zum Fraße."

„Den Felsen stieg ich jetzt hinan,
Eh' ich den schweren Strauß begann;
Hin kniet' ich vor dem Christuskinde
Und reinigte mein Herz von Sünde.
Drauf gürt'[111] ich mir im Heiligthum[112]
Den blanken Schmuck der Waffen um,
Bewehre[113] mit dem Spieß die Rechte,
Und nieder steig ich zum Gefechte.
Zurücke bleibt der Knappen Troß;
Ich gebe scheidend die Befehle,
Und schwinge[114] mich behend aufs Roß,
Und Gott empfehl' ich meine Seele."

[104] hängt, *is suspended.*
[105] einsprengen, *to split, cleave.*
[106] Thau, *dew, moisture,* alluding to the exhalations of the neighbouring swamp.
[107] Gotteshaus, *God's house, i.e.* church, chapel.
[108] kam — hergewallt, *whenever a pilgrim came wandering near.*
[109] lenkte in, *turned into.*
[110] Unglücksstraße, *disastrous road;* by this term, the poet renders in German the Italian name of the road in question, which is called *Via mala* in Vertot's history.
[111] gürt' ich mir um, *I gird round myself* (as a sword), also: *I cover myself* (as with an armour).
[112] Heiligthum *sacred place, sanctuary.*
[113] bewehren, v. act., *to arm.*
[114] sich schwingen, *to leap.*

„Kaum seh' ich mich im[115] ebnen Plan,
Flugs schlagen[116] meine Doggen an,
Und bang beginnt das Roß zu keuchen
Und bäumet sich und will nicht weichen;[117]
Den nahe liegt, zum Knäul geballt,[118]
Des Feindes scheußliche Gestalt
Und sonnet sich auf warmem Grunde.
Auf[119] jagen ihn die flinken Hunde;
Doch wenden sie sich pfeilgeschwind,[120]
Als es den Rachen gähnend theilet
Und von[121] sich haucht den gift'gen Wind[122]
Und winselnd wie der Schakal heulet."

„Doch schnell erfrisch ich ihren Muth,
Sie fassen ihren Feind mit Wuth,
Indem ich nach des Thieres Lende
Aus starker Faust den Speer versende;
Doch machtlos, wie ein dünner Stab,
Prallt er vom Schuppenpanzer ab,
Und eh' ich meinen Wurf erneuet,
Da bäumet sich mein Roß und scheuet
An seinem Basiliskenblick[123]
Und seines Athems gift'gem Wehen,
Und mit Entsetzen springt's zurück,
Und jetzo war's[124] um mich geschehen —"

115 im ebnen Plan, *on the level plain.*
116 anschlagen (of dogs), *to challenge, open* (a term of hunting).
117 weichen, *to budge, move, stir.*
118 geballt, v. p. 140, n. 77.
119 aufjagen, *to start* (said of dogs that bring game into motion).
120 pfeilgeschwind, adv., *as quickly as an arrow flies* (a proverbial expression).
121 von sich haucht, *exhales.*
122 Wind, *wind*, here: breath.
123 Basiliskenblick, *the glance of a basilisk*, or *a baneful glance.* Basilisk is the name of a fabulous serpent, mentioned by ancient writers; it was supposed to be the most malignant of all poisonous reptiles, a creature whose breath empoisoned the very air, and whose baneful glance would alone prove fatal to other animals.
124 war's — geschehn, v. p. 93, n. 34.

„Da schwing' ich mich behend vom Roß,
Schnell ist des Schwertes Schneide bloß;[125]
Doch alle Streiche sind verloren,
Den Felsenharnisch[126] zu durchbohren.
Und wüthend mit des Schweifes Kraft
Hat[127] es zur Erde mich gerafft;
Schon seh' ich seinen Rachen gähnen,
Es haut nach mir mit grimmen[128] Zähnen,
Als meine Hunde, wuthentbrannt,[129]
An seinen Bauch mit grimm'gen Bissen
Sich[130] warfen, daß es heulend stand,[131]
Von ungeheurem Schmerz zerrissen."

„Und, eh' es ihren Bissen sich
Entwindet,[132] rasch erheb' ich mich,
Erspähe mir des Feindes Blöße[133]
Und stoße tief ihm ins Gekröse,[134]
Nachbohrend[135] bis ans Heft[136] den Stahl.[137]
Schwarzquellend[138] springt[139] des Blutes Strahl.[140]
Hin sinkt es und begräbt im Falle
Mich mit des Leibes Riesenballe,[141]

[125] bloß, *naked,* (said of a sword) *out of the scabbard.*

[126] Felsenharnisch, *rocky armour,* alluding to the hard scales, wherewith the monster's back was covered.

[127] hat — gerafft, *it has knocked me to the ground.* Observe, that Erde (*earth*) is always used in German for *ground* or *floor,* in such expressions as: to fall upon the ground, to lie on the floor, &c.

[128] grimm (or grimmig), *enraged, ferocious, fierce.*

[129] wuthentbrannt, *enraged.*

[130] sich warfen, *threw themselves* (upon), *attacked.*

[131] stand, *stopped.*

[132] sich entwinden, *to twist oneself from* (by force), *to break away from.*

[133] Blöße, *nakedness, uncovered, unprotected place,* v. n. 77.

[134] Gekröse, collect. n., *intestines, bowels, entrails.*

[135] nachbohren, *to bore once more, to bore a hole larger.*

[136] Heft (of a sword), *hilt.*

[137] Stahl, *steel, i.e.* sword.

[138] schwarzquellend, *spouting* (or *flowing*) *with a black colour.*

[139] springt, *spurts.*

[140] Strahl, *spout.*

[141] Riesenball, *gigantic coil.* The monster had, writhing with agony, coiled itself up.

Daß schnell die Sinne[142] mir vergehn.
Und als ich neugestärkt[143] erwache,
Seh' ich die Knappen um mich stehn,
Und todt im Blute liegt der Drache."

Des[144] Beifalls lang gehemmte Lust
Befreit jetzt aller Hörer Brust,
So[145] wie der Ritter dies gesprochen.
Und zehnfach am Gewölb[146] gebrochen,[147]
Wälzt[148] der vermischten Stimmen Schall
Sich brausend fort im Wiederhall.
Laut fordern selbst des Ordens Söhne,
Daß man die Heldenstirne[149] kröne,
Und dankbar im Triumphgepräng[150]
Will ihn das Volk dem Volke zeigen;
Da faltet seine Stirne streng
Der Meister und gebietet Schweigen.

Und spricht: „Den Drachen, der dies Land
Verheert,[151] schlugst du mit tapfrer Hand;
Ein Gott bist du dem Volke worden,
Ein Feind kommst du zurück dem Orden,
Und einen schlimmern Wurm[152] gebar
Dein Herz, als dieser Drache war.

[142] die Sinne mir vergehn, *my senses disappear from me*, or *leave me*, i.e. I become unconscious.

[143] neugestärkt, lit. *newly strengthened, refreshed*, here: having recovered my senses.

[144] des Beifalls — Brust. lit. *the long pent-up desire of applause now frees all listeners' breasts*, i.e. the bystanders now give vent to their desire of applauding and cheering the knight, which they had checked, until he had finished his narrative.

[145] so wie, *when, as soon as*.

[146] Gewölb, *vault, arched roof*, v. n. 21.

[147] gebrochen, *reflected* (said of a sound or echo).

[148] wälzt sich fort, *rolls on*, or *forward*.

[149] die Heldenstirne, *the hero's brow*.

[150] Triumphgepräng, *triumphal pageant*.

[151] verheert for verheert hat.

[152] Wurm, *viper*, v. n. 76; the term is here used to designate a creature producing mischief, scandal, and vexation.

Die Schlange,[153] die das Herz vergiftet,
Die[154] Zwietracht und Verderben stiftet,
Das[155] ist der widerspenst'ge Geist,
Der gegen Zucht[156] sich frech empöret,
Der Ordnung heilig Band zerreißt;
Denn der ist's, der die Welt zerstöret."

„Muth zeiget auch der Mameluck,[157]
Gehorsam ist des Christen Schmuck;
Denn wo der Herr[158] in seiner Größe
Gewandelt[159] hat in Knechtesblöße,[160]
Da stifteten, auf[161] heil'gem Grund,
Die Väter dieses Ordens[162] Bund,
Der Pflichten schwerste zu[163] erfüllen,
Zu bändigen den eignen Willen.
Dich hat der eitle Ruhm bewegt,
Drum wende[164] dich aus meinen Blicken!
Denn wer des Herrn Joch[165] nicht trägt,
Darf[166] sich mit seinem Kreuz nicht schmücken."

[153] die Schlange ꝛc.; these words are placed in apposition to einen Wurm.
[154] die, relat. pronoun, referring to Schlange.
[155] das ist, *that is to-say, namely.*
[156] Zucht, *discipline.*
[157] Mameluck, *Mameluke,* a name applied to the male slaves, who were imported from Circassia into Egypt, and once formed the military force of the country.
[158] der Herr, *the Lord Jesus.*
[159] wandeln, *to walk,* (in scriptural style) *to live.*
[160] Knechtesblöße, lit. *nakedness, i.e.* destitution (or lowliness) of a servant; in allusion to the text: Jesus took upon him the form of a servant. (Phil. 2. 7.)
[161] auf heil'gem Grund, *on hallowed ground;* alluding to the circumstance of the Order of St. John having been founded in Jerusalem.
[162] Ordens Bund, more accurately written Ordensbund, *alliance, society, order.*
[163] zu, *in order to, for the purpose of.*
[164] wende dich, *turn away, take thee off.*
[165] Joch, *yoke.*
[166] darf — schmücken, v. n. 30; these words, containing the Master's judgment on the knight, intimate that he is no longer worthy of wearing the cross, and must be expelled the order.

Da bricht[167] die Menge tobend aus,
Gewalt'ger Sturm[168] bewegt[169] das Haus,
Um Gnade flehen alle Brüder;[170]
Doch schweigend blickt der Jüngling nieder,
Still legt[171] er von sich das Gewand[172]
Und küßt des[173] Meisters strenge Hand
Und geht. Der folgt ihm mit dem Blicke,
Dann ruft er liebend ihn zurücke
Und spricht: „Umarme mich, mein Sohn!
Dir ist der härt're[174] Kampf gelungen.
Nimm[175] dieses Kreuz. Es ist der Lohn
Der Demuth, die sich selbst bezwungen."

167 bricht tobend aus, *breaks out into tumultuous cries.*
168 Sturm, v. n. 6.
169 bewegt, *moves, shakes.*
170 Brüder, *brothers*, v. n. 17.
171 legt von sich, *puts away, takes off.*
172 das Gewand, *his garment*, *i.e.* the mantle (or tabard) adorned with a cross.
173 des Meisters strenge Hand for des strengen Meisters Hand.
174 hart, *hard, arduous, painful.*
175 nimm dieses Kreuz, *take this cross*, *i.e.* resume thy garment adorned with the cross; intimating that the knight is received back into the order.

Der Graf von Habsburg.[1]

This ballad is, in substance, founded on an episode in Tschudi's* Swiss Chronicle. At the state-banquet, given on the occasion of

1 Habsburg, *Hapsburg* (properly *Habsburg*), a castle in the Swiss canton of Aargau, on the right bank of the Aar. The castle was built, in the eleventh century, by Werner, Bishop of Strasburg; the proprietors of the castle became, at a later period, Counts of Hapsburg, and gradually acquired a more extensive territory. In 1273, Rodolph, Count of Hapsburg, was chosen Emperor of Germany. He is the founder of the present reigning house of Austria, which is of the line of Hapsburg-Lorraine. The castle of Hapsburg is still to be seen on the Wulpelsberg.

* Aegidius Tschudi, born, 1505, at Glarus (Switzerland), died as landamman (a magistrate in Switzerland), February 28, 1572; he was one of the greatest historians of his age.

the coronation of the Emperor Rodolph I. at Aix-la-Chapelle, he expresses his satisfaction with the general arrangements of the entertainment; but complains that there is no minstrel present, to lend, by means of his art, an additional charm to the feast. Upon this, an aged minstrel appears, and inquires of the Emperor what subject he thinks most worthy of himself on this most glorious occasion. Rodolph replies that it is not for him to give commands to a minstrel who is in the service of a higher power, and must obey the inspirations of his own genius. Thereupon the minstrel begins to strike the strings of his harp, and sings a ballad to the following effect: "One day, a noble knight, whilst out on horseback with his squire, to indulge the pleasure of the chase, meets a priest who is on his way to carry the sacred elements to a dying person. They happen to meet near a stream, the bridge whereof has been carried away, in consequence of the water having overflowed its banks, and the priest is just about to pull off his shoes, preparatory to wading through the water. The knight, having upon his inquiry been informed of the priest's errand, dismounts, and puts him, with the sacred elements on his own horse, that he may not be too late to comfort the dying man who is in want of the consolations of religion. On the following morning the priest brings back the horse, but the knight declines taking it back, contending that he could never think of again using, for the purposes of war and the chase, a horse that had been carrying the body of the Lord, and suggesting that it should continue to be used for purposes connected with the service of God. The priest praises the knight for his humility, and prays to God, that He may exalt and honour the knight, as the knight has honoured God, and that his house may be glorious and prosper to the latest generations." The Emperor has been listening to the minstrel's song with marked attention; it has conjured up in his breast recollections of an event in his own life, that happened long since. Now, that the song is finished, he fixes his look on the minstrel, and tears start to his eyes; he has recognised in the minstrel the features of the priest, and all present recognise in the Emperor the knight who gave such a signal proof of his humility and respect for the ministers of the Lord.

Zu Aachen [2] in seiner [3] Kaiserpracht, [4]
Im alterthümlichen [5] Saale,

[2] Aachen, v. p. 48, n. 1. The coronation of the emperors used to take place at this town; at a later period, at Frankfort-on-the-Maine.

[3] sein, *his;* the possess. pronoun refers to Rudolph in the next line but one.

[4] Kaiserpracht, *imperial state or pageant.*

[5] alterthümlich, *ancient, time-hallowed.*

Saß König[6] Rudolphs heilige[7] Macht
  Beim festlichen Krönungsmahle.[8]
Die Speisen trug[9] der Pfalzgraf[10] des Rheins,
Es schenkte der Böhme[11] des perlenden[12] Weins,
  Und alle die Wähler,[13] die sieben,
Wie der Sterne Chor[14] um die Sonne sich[15] stellt,
Umstanden geschäftig den Herrscher[16] der Welt,
  Die Würde des Amtes zu üben.

Und rings erfüllte den hohen Balcon[17]
  Das Volk in freud'gem Gedränge;
Laut mischte[18] sich in der Posaunen Ton
  Das jauchzende Rufen der Menge;

[6] König, *king*. The emperors were, in the first instance, kings of Germany; after their election to the throne, they used to undertake a state-journey to Rome, called Römerzug; after receiving the blessing of the pope, they became Emperors of the Holy Roman Empire.

[7] heilige Macht, lit. *holy strength;* this expression is, by the poet, formed in imitation of the Homeric κρατερὴ ἴς, or ἱερὴ ἴς, and is equivalent to the modern title of Majesty.

[8] Krönungsmahl, *solemn coronation-festival, coronation-banquet.*

[9] trug, for trug auf, from auftragen, *to set the dishes.*

[10] der Pfalzgraf des Rheins, *the Count Palatine;* he was arch-sewer, or the officer who serves out the feast.

[11] der Böhme, *the Bohemian, i.e.* the king of Bohemia; he was arch-cupbearer.

[12] perlend, *sparkling.*

[13] die Wähler, *the electors, i.e* those princes of the German empire, in whom was vested the right of electing or choosing the head of the empire. Their number was, at the time of Rodolph's election, limited to seven, three ecclesiastical, and four secular. The former were the Archbishops of Mayence, Treves, and Cologne; the latter the King of Bohemia, the Count Palatine, the Duke of Saxony, and the Margrave of Brandenburg. The several functions of the electors were exercised by deputies; they were besides the two already mentioned in n. 10 and 11: the Electors of Mayence, Treves and Cologne were arch-chancellors of the different parts of the empire; Saxony, arch-marshall; and Brandenburg, arch-chamberlain.

[14] Chor, v. p. 132, n. 77.

[15] sich stellt, *places itself.* The emperor, attended by his dignitaries, is likened to the sun, surrounded by the stars.

[16] den Herrscher der Welt, *the lord* (or *sovereign*) *of the world, i.e.* earth; alluding to the mediæval notion, that the emperor was to be the chief-shepherd of the nations of Christendom, and to unite the separate races.

[17] Balcon, *balcony, terrace.*

[18] mischte sich in, *mingled with.*

Denn geendigt nach langem verderblichen Streit
War die kaiserlose,[19] die schreckliche Zeit,
Und ein Richter war wieder auf[20] Erden.
Nicht blind[21] mehr waltet[22] der eiserne Speer,
Nicht fürchtet der Schwache, der Friedliche mehr
Des Mächtigen Beute[23] zu werden.

Und der Kaiser ergreift den goldnen Pokal,
Und spricht mit zufriedenen Blicken:
„Wohl glänzet[24] das Fest, wohl pranget das Mahl,
Mein königlich Herz zu entzücken;
Doch den Sänger vermiss' ich, den Bringer[25] der Lust,[26]
Der mit süßem Klang mir bewege die Brust
Und mit göttlich[27] erhabenen[28] Lehren.
So[29] hab' ich's gehalten von[30] Jugend an,
Und was ich als Ritter gepflegt[31] und gethan,
Nicht will ich's als Kaiser entbehren."

[19] kaiserlos, *emperorless*; alluding to the great *interregnum*, which began on the death of the Emperor Frederic II., 1250, and lasted until the election of Rodolph I., 1273. The throne was not absolutely vacant during this time, inasmuch as Conrad IV. (son of Frederic II.), William of Brabant, Alphonso of Castile, and Richard of Cornwall had severally been elected to fill it, but none of them were able to make good their claims or exercise any authority. In this disordered state of the empire, all treaties were violated, the laws disregarded, and all the excesses of private warfare practised. The nobility, especially, rendered themselves hated by their rapine and violence, and the lower and weaker classes were bitterly sensible of the want of an emperor's protection against their oppressors

[20] auf Erden, *on the earth*; Erden is the ancient form of the dative singular, for the modern form Erde. This ancient form is preserved in a few words and phrases.

[21] blind, adv., *blindly*, *i.e.* indiscriminately, without judgment and justice.

[22] waltet — Speer, *the iron spear* (*i.e.* brute force) *is ruling*.

[23] Beute, *prey*.

[24] glänzen, prangen, *to shine, be splendid*.

[25] Bringer, *bringer, bearer, carrier*.

[26] Lust, *delight, joy*.

[27] göttlich, adv., *divinely; divine*, in the sense of excellent in a supreme degree.

[28] erhaben, *exalted, lofty, sublime*.

[29] so — gehalten, idiom., *such has been my way of doing* or *acting, my custom, practice*.

[30] von Jugend an, *ever since the days of my youth*.

[31] pflegen, v. act., *to observe* (a custom).

Und sieh'![32] in der Fürsten umgebenden Kreis
  Trat der Sänger im langen Talare;[33]
Ihm glänzte die Locke silberweiß,
  Gebleicht von der Fülle[34] der Jahre.
„Süßer[35] Wohllaut schläft[36] in der[37] Saiten Gold,
Der Sänger singt von der Minne[38] Sold,
  Er preiset das Höchste, das Beste,
Was das Herz sich wünscht, was der[39] Sinn begehrt;
Doch sage, was ist des Kaisers werth
  An seinem herrlichsten[40] Feste?" —

„Nicht gebieten werd' ich dem Sänger," spricht
  Der Herrscher mit lächelndem Munde,
„Er steht[41] in des größeren Herren Pflicht,
  Er gehorcht[42] der gebietenden Stunde.
Wie in den Lüften der Sturmwind[43] saust,
Man weiß nicht von wannen er kommt und braust,
  Wie[44] der Quell aus verborgenen Tiefen,
So des Sängers Lied aus[45] dem Innern schallt
Und wecket der dunkeln[46] Gefühle Gewalt,
  Die im Herzen wunderbar schliefen."[47]

Und der Sänger rasch in[48] die Saiten fällt
  Und beginnt sie mächtig zu schlagen:

[32] sieh', v. p. 131, n. 61.
[33] Talar, *gown, robe.*
[34] Fülle, *fulness, abundance.*
[35] süßer Wohllaut &c., with these words, on being introduced, the minstrel addresses the emperor.
[36] schläft, *sleeps, is dormant.*
[37] der Saiten Gold, *the gold of the strings, i.e.* the golden strings; the epithet *golden* is applied to the strings, because they yield goldene Lieder, v. p. 74, n. 31.
[38] Minne (obsol. and in poetry), *love;* der Minne Sold, *the reward of love.*
[39] der Sinn begehrt. *the mind covets.*
[40] herrlich, *glorious.*
[41] steht — Pflicht, *he is in the service of a higher power.*
[42] gehorcht — Stunde, lit. *obeys the commanding hour, i.e.* the inspiration of the moment.
[43] Sturmwind, *gale.*
[44] wie der Quell &c., *as the spring,* understand *rises.*
[45] aus dem Innern, lit. *out of the interior, i.e.* from the innermost depth of the heart.
[46] dunkel, *dark, secret.*
[47] schliefen, v. n. 36.
[48] in die Saiten fallen, *to touch the chords.*

„Aufs[49] Waidwerk hinaus ritt ein edler Held,
Den flüchtigen[50] Gemsbock[51] zu jagen.
Ihm folgte der[52] Knapp mit dem Jägergeschoß,
Und als er auf seinem stattlichen Roß
In eine Au[53] kommt geritten,
Ein Glöcklein hört er erklingen fern;[54]
Ein Priester war's mit dem Leib[55] des Herrn;
Voran[56] kam der Meßner[57] geschritten."

„Und der Graf zur Erde sich[58] neiget hin,
Das Haupt mit Demuth entblößet,[59]
Zu verehren mit[60] gläubigem Christensinn,
Was[61] alle Menschen erlöset.
Ein Bächlein[62] aber rauschte durchs Feld,
Von des Gießbachs reißenden Fluthen[63] geschwellt,
Das hemmte der Wanderer Tritte;
Und beiseit[64] legt jener[65] das Sacrament,[66]
Von den Füßen zieht er die Schuhe behend,
Damit er das Bächlein durchschritte."

„Was schaffst[67] du? redet der Graf ihn an,
Der ihn verwundert betrachtet.

[49] auf's Waidwerk — ritt, *rode out a hunting*. Waidwerk (in poetry) *chase, hunt*.
[50] flüchtig, *swift*.
[51] Gemsbock, *the male* (or *buck*) *of the chamois*.
[52] der Knapp, *his squire*.
[53] Au or Aue (especially used in poetry), *meadow, green*.
[54] fern, *at a distance*.
[55] Leib des Herrn, *body of the Lord*, *i.e.* the Eucharist.
[56] voran — geschritten, *was walking in advance*.
[57] Meßner, *sacristan* (one who has the keeping of the sacred vessels of a church).
[58] sich neiget hin, *bows, bends the knees*.
[59] entblößen, *to bare, uncover*.
[60] mit — Christensinn, *with Christian faith*.
[61] was — erlöset, *what has redeemed all mankind*.
[62] Bächlein, *rivulet*.
[63] Fluthen, *waves*.
[64] beiseit, *aside*.
[65] jener, *he*, *i.e.* the priest.
[66] Sacrament, *sacrament*, *i.e.* the Eucharist, or consecrated bread.
[67] was schaffst du? (obsol. and provincial phrase) *what is thy purpose, or errand?*

Herr,[68] ich walle[69] zu einem sterbenden Mann,
  Der nach der Himmelskost[70] schmachtet;[71]
Und da ich mich nahe des Baches Steg,[72]
Da hat ihn der strömende Gießbach hinweg
  Im Strudel der Wellen gerissen.
Drum daß dem Lechzenden[73] werde[74] sein Heil,[75]
So will ich das Wässerlein[76] jetzt in Eil
  Durchwaten mit nackenden Füßen."

„Da setzt ihn der Graf auf sein ritterlich Pferd
  Und reicht[77] ihm die prächtigen Zäume,
Daß er labe den Kranken, der sein[78] begehrt,
  Und die heilige Pflicht nicht versäume.[79]
Und er selber auf seines Knappen Thier[80]
Vergnüget[81] noch weiter[82] des Jagens Begier;[83]
  Der[84] andre die Reise vollführet,
Und am nächsten Morgen, mit dankendem Blick,
Da bringt er dem Grafen sein Roß zurück,
  Bescheiden[85] am Zügel geführet."

„Nicht[86] wolle das Gott, rief mit Demuthsinn
  Der Graf, daß zum[87] Streiten und Jagen

68 Herr rc. This stanza contains the priest's reply to the count's question.
69 wallen, v. p. 112, n. 30.
70 Himmelskost, *heavenly food, i.e.* the sacrament.
71 schmachten nach, *to long for, yearn.*
72 Steg, v. p. 117, n. 26.
73 lechzen, the same as schmachten.
74 werden, with dative of pers., *to get, obtain.*
75 Heil, *salvation.*
76 Wässerlein, prov. and quaint for Wasser.
77 reichen, *to present, put into the hands of another with ceremony.*
78 sein, genit. of er, governed by begehrt, v. p. 70, n. 30.
79 versäumen, *to fail to attend.*
80 Thier, *animal*, here: nag.
81 vergnügen, *to satisfy, gratify, indulge.*
82 weiter, *further on, still.*
83 Begier, *desire, appetite, fondness.*
84 der andere, *the other man, i.e.* the priest.
85 bescheiden, adv., *modestly, humbly.*
86 nicht wolle das Gott, daß ich, *God preserve me from.*
87 zu, *for the purpose of.*

Das Roß ich beschritte[88] fürderhin,[89]
  Das meinen Schöpfer[90] getragen!
Und magst[91] du's nicht haben zu eignem Gewinnst
So[92] bleibt es gewidmet dem[93] göttlichen Dienst!
  Denn ich hab' es dem ja[94] gegeben,
Von dem ich Ehre und irdisches Gut[95]
Zu[96] Lehen trage und Leib[97] und Blut
  Und Seele und Athem und Leben."

„So[98] mög' auch[99] Gott, der allmächtige Hort,
  Der das Flehen[100] der Schwachen erhöret,
Zu Ehren euch bringen[101] hier[102] und dort,
  So[103] wie ihr jetzt ihn geehret.
Ihr seid ein mächtiger Graf, bekannt
Durch ritterlich[104] Walten[105] im Schweizerland;[106]
  Euch blühen sechs liebliche Töchter.
So mögen[107] sie, rief er begeistert aus,

[88] beschreiten, *to bestride, ride on* (rarely used in this meaning).

[89] fürderhin, *henceforth.*

[90] Schöpfer, *creator, i.e.* God, here: the body of the Lord, v. n. 55.

[91] magst — Gewinnst, *if thou wilt not have it for thy own profit, i.e.* as thy own property.

[92] so bleibt es, *it shall remain,* or *continue.* The present of a verb is frequently used in German, as here, to express an order or decision that is given.

[93] dem göttlichen Dienst, *to the service of God, i.e.* to purposes connected with the worship of God, or with the rites of the Church.

[94] ja, v. p. 51, n. 27.

[95] Gut, *property.*

[96] zu Lehen tragen, *to hold* (or *possess*) *in fee.* Fee is a tenure, by which land is held, and this phrase is used to show the count's humility, who considers himself only as the temporary tenant, as it were, of all that may be called his own, and God as the real owner.

[97] Leib und Blut rc. These substantives are governed by zu Lehen trage.

[98] so mög' rc. This stanza contains the priest's reply to the count's offer. About so. v. p. 114, n. 59.

[99] auch, *likewise.*

[100] das Flehen, *the supplication, prayers.*

[101] bringen, *to bring,* here: to raise.

[102] hier und dort, *here and there, i.e.* in this as well as the next world.

[103] so wie, *as* (*much as*).

[104] ritterlich, *knightly, chivalrous, brave.*

[105] Walten, *rule, government, sway.*

[106] das Schweizerland = die Schweiz, *Switzerland.*

[107] mögen, *may,* here expressive of a wish and a prophecy.

Sechs Kronen[108] euch bringen in euer Haus,[109]
Und[110] glänzen die spätsten Geschlechter!"

Und mit[111] sinnendem Haupt saß der Kaiser da,
Als[112] dächt' er vergangener Zeiten;
Jetzt, da er dem Sänger ins[113] Auge sah,
Da ergreift[114] ihn der Worte Bedeuten.
Die Züge[115] des Priesters erkennt er schnell,
Und verbirgt der Thränen stürzenden Quell
In des Mantels purpurnen Falten.
Und alles[116] blickte den Kaiser an
Und erkannte den Grafen, der das gethan,
Und verehrte das göttliche Walten.[117]

[108] Krone, *crown* (the emblem of royalty).
[109] Haus, *house*, *i.e.* family, race. The sense of this passage is: may your six daughters be the wives of six princes. It may be observed, that three of Rodolph's daughters were married at the time of his coronation, and a fourth daughter was, soon after, wedded to Otho, son of the Duke Henry of Bavaria.
[110] und — Geschlechter, lit. *and may the latest generations shine*, *i.e.* may their latest descendants be glorious and prosperous, v. note 1.
[111] mit — Haupte, lit. *with a musing head*, *i.e.* in a musing attitude.
[112] als, *as if*.
[113] einem ins Auge sehen, *to fix one's eyes upon any one*.
[114] ergreift ihn, *seizes him*, *i.e.* flashes upon him.
[115] Züge, v. p. 118, n. 39.
[116] alles, v. p. 135, n. 10.
[117] Walten, v. n. 105, here: *the dispensations of Providence*.

Der Handschuh.

This ballad is founded on an anecdote, mentioned in the first volume of S. Foix's * *Essais sur Paris*, under the inscription, "Rue des Lions près Saint-Paul." One day, King Francis † is, with the ladies and

* Germain François Poullain de Saint-Foix, born at Rennes, in 1703, died at Paris, in 1776. The title of the work, here alluded to, is "Essais historiques sur Paris." 7 vols. 12mo.
† Francis I., King of France, born 1494, reigned from 1515 till 1547.

gentlemen of his court, sitting on a balcony, in the garden containing the royal menagerie, in expectation of the beginning of a tournament and fights with wild beasts. On a sign of the king, a lion, tiger, and two leopards are let loose into the arena, and lie down close together, beneath the balcony. Just then a lady drops one of her gloves, which falls in the midst of the beasts, and tauntingly challenges her lover, Chevalier Delorges, to prove the sincerity of his affection for her person, by picking up that glove from amidst the ferocious animals. The chevalier, nothing daunted, and without a moment's hesitation, descends from the balcony into the arena, coolly picks up the glove, and returns, unhurt by the beasts, with it to the company, by whom he is received with loud demonstrations of applause. The lady to whom he has given such signal proof of devotion and gallantry greets him, on his return, with a look full of gratitude and tenderness; but he flings the glove in her face, saying he does not require her thanks, and leaves her upon the spot.

Vor seinem Löwengarten,[1]
Das Kampfspiel[2] zu erwarten,
Saß König Franz,
Und um ihn die Großen[3] der Krone,
Und rings auf hohem Balcone[4]
Die[5] Damen in schönem Kranz.

Und wie er winkt mit dem Finger,
Auf[6] thut sich der weite Zwinger,[7]
Und hinein[8] mit bedächtigem Schritt
Ein Löwe tritt,

[1] Löwengarten, *a park in which lions and other foreign or wild animals are kept;* the word is formed by the poet, in analogy with the common word Thiergarten, *a zoological garden* or *menagerie.*

[2] Kampfspiel, *tournament,* also: combat with wild animals (as practised in the amphitheatre of ancient Rome), any prize-fight or mock-combat.

[3] die Großen, *the magnates, grandees, dignitaries.*

[4] Balcon, v. p. 160, n. 17.

[5] die Damen &c.; the circle of ladies, assembled to witness the tournament, is compared to a beautiful wreath.

[6] auf thut sich, *uncloses itself, is opened.*

[7] Zwinger, (any narrow enclosure, here:) *den.*

[8] hinein, *in, i.e.* into the arena (the place for the exhibition of combats).

Und sieht[9] sich stumm
Rings um,
Mit langem Gähnen,
Und schüttelt die Mähnen,
Und streckt die Glieder,
Und legt[10] sich nieder.

Und der König winkt wieder,
Da öffnet[11] sich behend
Ein zweites Thor,
Daraus rennt
Mit wildem Sprunge
Ein Tiger hervor.
Wie der den Löwen erschaut,[12]
Brüllt er laut,
Schlägt[13] mit dem Schweif
Einen furchtbaren Reif,
Und recket[14] die Zunge,
Und im Kreise scheu
Umgeht[15] er den Leu[16]
Grimmig schnurrend,[17]
Drauf streckt[18] er sich murrend
Zur[19] Seite nieder.

Und der König winkt wieder,
Da speit das doppelt[20] geöffnete Haus[21]

[9] sieht sich rings um, *looks all around.*
[10] legt sich nieder, *lies down.*
[11] öffnet sich, *opens, gets open.*
[12] erschauen, *to descry, perceive.*
[13] schlägt — Reif, lit. *beats with its tail a horrible hoop, i.e.* beats the ground, or his sides, with his tail, thereby twisting it in the shape of a hoop.
[14] recken, *to stretch, extend, thrust out.*
[15] umgeht, *walks round.*
[16] Leu, v. p. 148, n. 44.
[17] schnurren, *to purr* (as a cat).
[18] sich strecken, *to stretch oneself, lie down.*
[19] zur Seite, *by the side* (of the lion).
[20] doppelt, adv., *doubly, twice* (this time the gates of two dens are opened).
[21] Haus, here = Zwinger.

Zwei Leoparden auf einmal aus,[22]
Die stürzen mit muthiger Kampfbegier[23]
Auf das Tigerthier;[24]
Das packt sie mit seinen grimmigen Tatzen,
Und der Leu mit Gebrüll
Richtet[25] sich auf, da wird's[26] still;
Und herum[27] im Kreis,
Von Mordsucht[28] heiß,
Lagern[29] sich die gräulichen Katzen.[30]

Da fällt von des Altans[31] Rand
Ein Handschuh von schöner Hand
Zwischen den Tiger und den Leun
Mitten[32] hinein.

Und zu Ritter Delorges,[33] spottender Weis',[34]
Wendet[35] sich Fräulein Kunigund:
„Herr Ritter, ist eure Liebe so heiß,[36]
Wie ihr mir's schwört zu jeder Stund,
Ei,[37] so hebt[38] mir den Handschuh auf!"

Und der Ritter, in schnellem Lauf,
Steigt hinab in den furchtbar'n Zwinger
Mit festem Schritte,[39]

[22] ausspeien (lit. *to spit out*), *to eject* (as a volcano), *cast forth.*
[23] Kampfbegier, *pugnacity.*
[24] Tigerthier = Tiger.
[25] sich aufrichten, *to get up from the ground, assume an erect position.*
[26] wird's still, *all becomes quiet*, or *the other beasts become quiet.*
[27] herum im Kreis, *about, in a circle.*
[28] Mordsucht, *thirst for blood*: Mord, *murder*; Sucht, *passion, mania.*
[29] sich lagern, *to lie down.*
[30] Katzen, *cats, i.e.* the lion, tiger, and leopards, all belonging to the genus *felis* (cat).
[31] Altan, the same as Balcon.
[32] mitten hinein, *into the midst.*
[33] Delorges, pronounce: *De-lorzh.*
[34] spottender Weis', *tauntingly.*
[35] wendet sich, v. p. 139, n. 62.
[36] heiß, *ardent.*
[37] ei (a mere emphatical expletive), *why.*
[38] aufheben, *to pick up.*
[39] Schritt, *step.*

Und aus der Ungeheuer Mitte
Nimmt er den Handschuh mit keckem Finger.

Und mit Erstaunen und mit Grauen
Sehen's die Ritter und die Edelfrauen,
Und gelassen[40] bringt er den Handschuh zurück.
Da schallt ihm sein Lob aus jedem Munde,
Aber mit zärtlichem Liebesblick[41] —
Er[42] verheißt ihm sein nahes Glück —
Empfängt ihn Fräulein Kunigunde.
Und er wirft ihr den Handschuh ins Gesicht:
„Den[43] Dank, Dame, begehr' ich nicht!"
Und verläßt sie zur[44] selben Stunde.

[40] gelassen, adv., *calmly*.
[41] Liebesblick, *look full of love*.
[42] er, *i.e.* der Blick.
[43] den Dank, *your thanks*.
[44] zur selben for zu derselben.

Das Lied von der Glocke.

Vivos voco. Mortuos plango. Fulgura frango.*

This celebrated poem, which has been translated into a great many languages, belongs to the didactic style of poetry.

It must be imagined that a master bell-founder, surrounded and assisted by his men, is about to cast a new bell, after all the necessary preparations for such an operation have been completed; and the poem must be understood to be an address of the master to his men upon this occasion, in which he alternates directions for, and observations on,

* *I call the living, lament the dead, break the lightnings.* This inscription is found on the bell of the cathedral of Schaffhausen (Switzerland). Bells had frequently, in addition to coats of arms and other insignia, similar inscriptions on them. In it their principal uses are summed up, viz., to call the congregation together, and warn to the public exercise of religion; to toll as an expression of mourning, during a funeral procession; and to dispel or allay tempests and storms: for this latter purpose the ringing of bells was superstitiously practised in former times.

the beginning and progress of the work, with reflections on the different uses of bells, and the relations in which they stand to various incidents in the life of man. These alternate directions and reflections are indicated, in the poem, by a paragraphical print of the stanzas, and are, therefore, easily distinguished; in order to facilitate the understanding of these alternate parts of the poem, and their connexion, a short analysis will be given at the head of each stanza.

It is also deemed useful, for the better understanding of that part of the poem which relates to the operation of casting, to give a short account of the process, as far as it may serve to elucidate these passages. The workmen first dig a pit of a sufficient depth, to contain the mould underground; the mould being finished, it is, in an erect position, enclosed in the pit, and encompassed with solid brickwork. At one of the edges of the pit is made a large furnace, which has two separate places, one for the fire, and another for the metal. The fire-place has a long chimney with an ashhole; the other part of the furnace, which contains the metal, is made either of a circular or oval shape, and vaulted; its bottom is made of earth, rammed down; the rest is built with bricks. The ground of the furnace is built sloping for the metal (which is an alloy of four parts of copper and one part of tin) to run down. The metal is spread out, only a few inches deep, and is heated by the flame of the fire-place, which is drawn, in a downward direction, through an aperture, called Schwalch in German. From another aperture of the furnace, a tube, which is laid in bricks, and heated with coals, conveys the metal, in a sloping direction, into the mould, just above the ear of the proposed bell. This tube terminates with a kind of stopple or plug, which is kept close whilst the metal is in fusion. There are two more apertures, called Windpfeifen in German, to separate the dross or scoriae of the metal, and also for the purpose of enabling the men to add to the metal, and to stir and try the mixture. When the metal is in fusion, and all is ready, the plug of the tube is knocked out, by means of an iron rod; the metal rushes out with violence, and the mould is filled in an instant. After that the metal is allowed to settle and cool; this completes the work in relation to the casting part, and the mould may now be broken, and the bell, by means of a crane, raised out of the pit.

This poem was finished towards the later part of September, 1799. Schiller had been engaged upon its composition a very long time; indeed, it is asserted in the correspondence of his friend, Madame de Wollzogen, that he conceived the first idea of it as far back as 1788. He was at that time staying at Rudolstadt, where he paid frequent visits to a neighbouring bell-foundry, to make himself acquainted with the technical details of the art of bell-casting.

*Fest gemauert in der Erden[1]
Steht die Form aus Lehm gebrannt.[2]
Heute muß die Glocke werden![3]
Frisch,[4] Gesellen,[5] seid[6] zur Hand!
Von der Stirne heiß
Rinnen muß der Schweiß,
Soll[7] das Werk den Meister loben;
Doch der Segen[8] kommt von oben.[9]

Zum Werke, das wir ernst[10] bereiten,
Geziemt[11] sich wohl ein ernstes[12] Wort;
Wenn gute[13] Reden sie[14] begleiten,
Dann fließt[15] die Arbeit munter fort.

[1] Erden, the ancient form of the dative sing., for Erde, v. page 161, note 20.

[2] brennen, *to burn*, or *bake* (as bricks).

[3] werden, *to become*, *i.e.* become ready, or get done.

[4] frisch, adv., sometimes used, as here, as an exclamation, or rather as a command, to move or proceed: *cheerly on! bravely on! look sharp!*

[5] Geselle, v. p. 57, n. 93.

[6] zur Hand sein, *to bear a hand* (make haste).

[7] soll — loben, lit. *if the work is to praise the master*, *i.e.* is to reflect honour upon its maker. This expression is, by the poet, employed in reference to the proverbial phrase: das Werk lobt den Meister, meaning: an artist is known by his performance.

[8] Segen, *blessing, divine favour.*

[9] oben, *above*, *i.e.* the heaven. This expression is a paraphrase of the proverb: An Gottes Segen ist Alles gelegen, meaning: no human undertaking can be successful with out God's favour.

[10] ernst, adv., *in an earnest manner*, *i.e.* being impressed with a due sense of the importance and difficulty of our work, and determined to use our best endeavours to perform it well.

[11] sich geziemen, *to be seemly, fit, congenial.*

[12] ernst, *solemn.*

[13] gute Reden, *good* (*i.e.* sensible, appropriate) *words*, or *conversation.*

[14] sie, *it*, referring to Arbeit in the next line.

[15] fließt fort, *flows on*, *i.e.* goes on smoothly and rapidly.

* Exordium of the master's speech: The preparations for the casting of the bell are complete, and the work is to be done to-day. It seems becoming the solemn nature of the occasion, that the master should make a few observations in connexion with the work, which is going to begin.

So laßt uns jetzt mit[16] Fleiß betrachten,
Was[17] durch die schwache Kraft entspringt;
Den schlechten[18] Mann muß man verachten,
Der nie bedacht, was er vollbringt.
Das ist's ja,[19] was den Menschen zieret,[20]
Und dazu[21] ward[22] ihm der Verstand,
Daß er im innern Herzen spüret,[23]
Was er erschafft mit seiner Hand.

* Nehmet Holz[24] vom Fichtenstamme,
Doch recht[25] trocken laßt es sein,
Daß die eingepreßte[26] Flamme
Schlage[27] zu dem Schwalch[28] hinein!
Kocht[29] des Kupfers Brei![30]
Schnell[31] das Zinn[32] herbei,
Daß die zähe[33] Glockenspeise
Fließe[34] nach[35] der rechten Weise!

[16] mit Fleiß betrachten, *to consider diligently*, or *attentively*; a somewhat quaint expression.

[17] was — entspringt, *what can be done* (or *accomplished*) *by human power, however weak and imperfect.*

[18] schlecht, *bad, i.e.* low-minded, vulgar.

[19] ja, v. p 51, n. 27.

[20] zieren, *to adorn, distinguish.*

[21] dazu, *for that purpose.*

[22] ward ihm, v. p. 164, n. 74.

[23] spüren, *to track, trace*, fig. to feel, observe, perceive.

[24] Holz vom Fichtenstamme, poetical amplification for Fichtenholz, *fir.*

[25] recht, adv., *very.*

[26] einpressen, *to press, squeeze*, here: to shut up in the furnace.

[27] hineinschlagen zu, *to revibrate through.*

[28] Schwalch, written also Schwalg, *an aperture in a furnace*, v. the introductory notice.

[29] kochen, v. n., *to be boiling, to be in fusion.*

[30] Brei, *porridge*, fig. any thick and viscous matter, here applied to the copper in fusion. This sentence partakes of the nature of an interrogation as well as of an exclamation.

[31] schnell — herbei, an elliptic expression; *quickly bring here.*

[32] Zinn, *tin.* Copper alone is at first spread and heated in the furnace, and tin only added, after the copper is in a state of fusion, which takes from about four to six hours.

[33] zähe, *viscous, tenacious.*

[34] fließen, *to flow*, (said of metals) *to be liquid, in fusion.*

[35] nach der rechten Weise, *in a proper manner.*

* Direction to increase the flame, melting the bell-metal, and to add the necessary portion of tin to the copper already in fusion.

* Was in des Dammes[36] tiefer Grube
Die Hand mit Feuers Hilfe baut,[37]
Hoch auf des Thurmes Glockenstube,
Da wird es von uns zeugen[38] laut.
Noch dauern wird's in späten Tagen
Und rühren vieler Menschen Ohr,
Und wird mit dem Betrübten klagen,[39]
Und stimmen[40] zu der Andacht Chor.[41]
Was unten[42] tief dem Erdensohne[43]
Das wechselnde[44] Verhängniß bringt,[45]
Das schlägt[46] an die metallne Krone,[47]
Die es erbaulich[48] weiter[49] klingt.

† Weiße Blasen seh' ich springen;[50]
Wohl! die Massen[51] sind im Fluß.[52]

[36] des Dammes Grube, poet. for Dammgrube, which is the proper technical term for the pit in which the mould is placed.

[37] bauen, *to build*, here, in a more extended sense: *to form, produce.*

[38] zeugen, *to testify, give evidence.*

[39] klagen, *to lament, utter expressions of grief*, alluding to the tolling of the death-bell.

[40] stimmen zu for einstimmen in, *to chime in, join in* (as in the *Te Deum*).

[41] Chor for Chorgesang, *anthem;* der Andacht Chor, *the anthem sung by the praying* (or *worshipping*) *persons.*

[42] unten tief, *deep below, i.e. on the earth.* The master imagines the future bell already hanging in the belfry.

[43] Erdensohn, *mortal.*

[44] wechselnd, *changing, full of changes and vicissitudes.*

[45] bringen, *to bring, i.e.* procure as a cause.

[46] schlagen an, *to strike against* (as the clapper against the barrel of a bell).

[47] Krone or Kranz, called also Schlagring, *the brim*, or that part of the bell, where the clapper strikes, and which is thicker than the rest.

[48] erbaulich, adv., *in an edifying manner;* this expression is employed, because the bell sounding in a place dedicated to the worship of God, reminds men of God and things eternal.

[49] weiter klingen, v. a., *to propagate* (or *spread*) *a sound.*

[50] springen, (said of bubbles) *to spurt up.* Bell-metal, when properly in fusion, exhibits a kind of white froth on its surface.

[51] Masse, *substance, matter.*

[52] im Fluß, *in fusion.*

* The bell which is going to be cast, will endure a long time, and as its uses are intimately connected with much important business of life, it will often remind the people of the town of its makers.

† Direction to mix some necessary potash with the alloy.

Laßt's[53] mit Aschensalz[54] durchdringen,
Das befördert[55] schnell den Guß.[56]
Auch vom Schaume[57] rein
Muß die Mischung sein,
Daß[58] vom reinlichen[59] Metalle
Rein und voll[60] die Stimme[61] schalle.

* Denn[62] mit der Freude Feierklange[63]
Begrüßt sie das geliebte Kind
Auf seines Lebens erstem Gange,[64]
Den es in Schlafes Arm beginnt;
Ihm ruhen[65] noch im Zeitenschooße[66]
Die schwarzen[67] und die heitern Loose;
Der Mutterliebe zarte Sorgen
Bewachen seinen goldnen[68] Morgen[69] —

53 laßt's durchdringen, *let the mass be penetrated.*
54 Aschensalz, *potash.* As soon as the froth appears on the surface of the metal, some potash (about one pound for ten cwts. of metal), is thrown into the furnace; this is done for the purpose of promoting the fusion and amalgamation of the metal.
55 befördern, *to forward, promote, advance.*
56 Guß, *casting, founding.*
57 Schaum, *froth* (*dross, scoriae*). Whilst the process of fusion is going on, the froth is, at least twice, taken off the metal, by means of an iron ladle with a long handle.
58 daß, *that,* noting a final end.
59 reinlich for rein, *pure, i.e.* free from mixture with any dross.
60 voll, v. p. 73, n. 9.
61 Stimme, *voice;* (with poets) noise, clangor; here: sound.
62 denn, *for;* the meaning of the conjunction in this passage is: the sound of the bell ought to be both rich and melodious, so as to produce joyful and solemn peals, to harmonize with the joy, wherewith a child, on its birth, is greeted by its parents, and with the solemnity of the ceremony of baptism.
63 Feierklang, *tone* or *peal, both solemn and joyful.*
64 Gang, *way, journey,* alluding to the ceremony of baptism.
65 ruhen, *to rest, to be buried.*
66 Zeitenschooß, *lap of time;* Schooß *womb, lap,* fig. the midst or interior of anything which contains or conceals something.
67 schwarz, *black,* fig. dismal.
68 golden, *golden,* fig. pleasing, happy.
69 Morgen, *morning,* fig. the early part of life, infancy.

* Use of the bell on the occasion of the ceremony of baptism. Birth, infancy, youth, first love.

Die Jahre fliehen pfeilgeschwind.[70]
Vom Mädchen reißt[71] sich stolz[72] der Knabe,
Er stürmt ins Leben[73] wild hinaus,
Durchmißt[74] die Welt am Wanderstabe,
Fremd[75] kehrt er heim ins Vaterhaus.
Und herrlich, in der Jugend Prangen,
Wie ein Gebild[76] aus Himmelshöhn,[77]
Mit[78] züchtigen, verschämten Wangen
Sieht er die Jungfrau[79] vor sich stehn.
Da faßt ein namenloses[80] Sehnen
Des Jünglings Herz, er irrt[81] allein,[82]
Aus seinen Augen brechen[83] Thränen,
Er flieht der Brüder[84] wilden Reih'n.[85]
Erröthend folgt er ihren Spuren
Und ist von ihrem Gruß beglückt,
Das Schönste sucht er auf den Fluren,
Womit er seine Liebe schmückt.
O zarte Sehnsucht, süßes Hoffen!
Der ersten Liebe goldne Zeit!
Das Auge sieht den Himmel[86] offen,

70 pfeilgeschwind, v. p. 154, n. 120.

71 sich reißen, *to tear oneself away* (as from another's arms).

72 stolz, *proud, daring.*

73 Leben, *life*, or *world* (the scene of active life).

74 durchmessen, *to measure, i.e.* pass throughout.

75 fremd, *a stranger.* It must be confessed that this way of describing a youth's leaving home, to qualify himself for the business of life, and his subsequent return, is romantic to a degree; but it is in perfect unison with Schiller's peculiar view and mode of expression on the subject of „Knaben" and „Jünglinge," and their proceedings. There are numerous passages of a similar import and expression to be found in his poetical works.

76 Gebild, (anything formed or framed), *creation, creature.*

77 Himmelshöhe, *celestial sphere.*

78 mit 2c. belongs to Jungfrau in the next line.

79 Jungfrau, *maid* (a young woman, as distinguished from Mädchen, *girl*, a mere child.).

80 namenlos, *inexpressible.*

81 irren, *to wander about.*

82 allein, *by oneself, lonely.*

83 brechen, *to burst forth.*

84 Brüder, *brethren, i.e.* fellows, companions.

85 Reihen, *linked dance*, fig. circle, community, company.

86 Himmel, *heaven* (abode of bliss).

Es schwelgt[87] das Herz in Seligkeit;
O, daß[88] sie ewig grünen[89] bliebe,
Die schöne Zeit der jungen Liebe!

* Wie sich schon die Pfeifen[90] bräunen![91]
Dieses Stäbchen[92] tauch'[93] ich ein,
Sehn wir's[94] überglast[95] erscheinen,
Wird's[96] zum Gusse zeitig sein.
Jetzt, Gesellen, frisch!
Prüft[97] mir[98] das Gemisch,
Ob das Spröde[99] mit dem Weichen[100]
Sich vereint[101] zum guten Zeichen.[102]

† Denn wo das Strenge[103] mit dem Zarten,[104]
Wo Starkes sich und Mildes paarten,[105]

[87] schwelgen, *to revel.*

[88] daß, *that*, expressing a wish.

[89] grünen, *to green*, fig. to be fresh, undecayed, to flourish.; grünen bleiben, *to continue flourishing.* The infinitive is, in German, used in certain expressions for the first participle. Compare schlafen lag, vide page 50, note 24.

[90] Pfeifen or Windpfeifen are the vents or apertures of the furnace, described in the introductory notice; their appearing yellow or brown with the heat is a sign that the metal in fusion is ready for the casting process.

[91] sich bräunen, *to become brown.*

[92] Stäbchen, *rod, pole.*

[93] eintauchen, *to dip into.*

[94] sehn wir's, *if we see it* (the rod).

[95] überglast, *covered with varnish,* or *enamel;* this is another way of trying the metal, to see whether it is ready for the cast.

[96] wird's — sein, *the materials will be ready for casting,* v. page 136, note 19; zeitig, *ripe, mature.*

[97] prüft ob, *try,* (to see) *whether.*

[98] mir, v. p. 70, n. 41.

[99] spröde, *brittle, dry, hard;* das Spröde, *hard material.*

[100] weich, *soft;* das Weiche, *soft material.* This passage hardly admits of a satisfactory explanation; it is probable that the poet was under the impression, that one of the two metals in fusion is much harder and the other much softer; such an impression could, however, hardly be said to be consistent with the real fact.

[101] sich vereinen, *to be united, amalgamated.*

[102] zum guten Zeichen, *propitiously.*

[103] streng, *severe;* stark, *strong;* these terms are used to express the strength of man.

[104] zart, *tender;* milde, *mild;* these terms are used to express the gentleness of woman.

[105] sich paaren, *to couple, to be mated, united.*

* Direction to try the quality of the alloy.

† Use of the bell on the occasion of the ceremony of marriage. Matrimony, family happiness and cares, business, domestic duties.

Da[106] gibt es einen guten Klang.
Drum prüfe,[107] wer sich ewig bindet,[108]
Ob sich das Herz zum Herzen findet![109]
Der Wahn[110] ist kurz, die Reu' ist lang.
Lieblich in der Bräute Locken
Spielt der jungfräuliche[111] Kranz,
Wenn die hellen[112] Kirchenglocken
Laden[113] zu des Festes Glanz.
Ach! des Lebens schönste Feier
Endigt auch den Lebensmai,[114]
Mit dem Gürtel,[115] mit dem Schleier
Reißt[116] der schöne Wahn entzwei.
Die Leidenschaft flieht,
Die Liebe muß bleiben;
Die Blume verblüht,
Die Frucht muß treiben.[117]
Der Mann muß[118] hinaus
Ins feindliche Leben,
Muß wirken[119] und streben
Und pflanzen und schaffen,[120]

[106] da — Klang, *a good sound* (or *harmony*) *is produced.* v. p. 136, n. 19; geben, *to give, yield, produce.*
[107] prüfe, *let him examine.*
[108] sich binden, *to tie oneself up by a vow*, alluding to the marriage vow.
[109] sich finden, *to find each other, meet, sympathise.*
[110] Wahn, *romance.*
[111] der jungfräuliche Kranz, *the bridal wreath.*
[112] hell, (said of a sound) *clear, loud.*
[113] laden for einladen, *to invite.*
[114] Lebensmai, *May of life*, fig. the early and gay part of life.
[115] Gürtel, *zone;* Schleier, *veil;* these expressions allude to the custom, prevalent among the ancients, of the bride, on the wedding day, being ornamented with a woollen zone tied up in a knot, and her face covered with a veil, when she was led to the bridegroom's house.
[116] entzwei reißen, v. n., *to be torn asunder.*
[117] treiben, v. n., (said of fruits) *to grow.*
[118] muß — Leben, *must fight the battle of life;* the term hinaus is employed to show that a man's business compels him to be a good deal outside the domestic circle.
[119] wirken, *to be active, to work.*
[120] schaffen, v. n., *to work.*

Erlisten,[121] erraffen,[122]
Muß wetten[123] und wagen,
Das Glück zu erjagen.[124]
Da strömet[125] herbei die unendliche Gabe,[126]
Es füllt sich der Speicher mit köstlicher Habe;
Die Räume[127] wachsen, es dehnt[128] sich das Haus.
Und drinnen[129] waltet
Die züchtige Hausfrau,
Die Mutter der Kinder,
Und herrschet weise
Im häuslichen Kreise,
Und lehret die Mädchen,
Und wehret[130] den Knaben,
Und reget ohn'[131] Ende
Die fleißigen Hände,
Und mehrt den Gewinn[132]
Mit ordnendem[133] Sinn,
Und füllet mit Schätzen[134] die duftenden[135] Laden,[136]
Und dreht um die schnurrende Spindel den Faden,
Und sammelt im reinlich geglätteten[137] Schrein[138]

[121] erlisten, *to obtain* (riches) *by art,* or *cunning.*
[122] erraffen, *to obtain* (riches) *by snatching,* as it were; translate: to amass.
[123] wetten, *to wager, bet,* here: to speculate.
[124] erjagen, *to come up with in a course,* fig. to obtain by exertion.
[125] herbeiströmen, *to pour in.*
[126] Gabe, *gift, God's bounty, i.e.* wealth.
[127] Raum, *room, space;* in poetry: *hall, abode, building.*
[128] sich dehnen, *to extend,* here: to become enlarged.
[129] drinnen, *within, in the house.*
[130] wehren, with dat., *to check* (as an impetuous child).
[131] ohn' Ende, *without cessation.*
[132] Gewinn, *profit, earnings* (of a family).
[133] ordnen, *to arrange, put straight;* mit ordnendem Sinn, *by tidiness and economy.*
[134] Schatz, *stock, store* (rarely used in this meaning).
[135] duften, *to exhale fragrance,* alluding to the smell of lavender and other aromatic plants, frequently put in boxes of linen.
[136] Lade, *box, chest.*
[137] glätten, *to polish.*
[138] Schrein (used in poetry for Schrank), *wardrobe, press.*

Die schimmernde[139] Wolle, den schneeichten Lein,[140]
Und füget[141] zum Guten[142] den Glanz[143] und den Schimmer,
Und ruhet nimmer.

Und der Vater mit frohem Blick,
Von[144] des Hauses weitschauendem[145] Giebel[146]
Ueberzählet[147] sein blühend Glück,[148]
Siehet der Pfosten[149] ragende Bäume[150]
Und der Scheunen[151] gefüllte Räume
Und die Speicher,[152] vom Segen[153] gebogen,[154]
Und des Kornes bewegte[155] Wogen,
Rühmt sich mit stolzem Mund:
Fest, wie der Erde Grund,
Gegen des Unglücks Macht
Steht mir[156] des Hauses Pracht!
Doch mit des Geschickes[157] Mächten

[139] schimmernd, *shining*, alluding to the pure white of well-washed wool.
[140] Lein, *linen*.
[141] fügen zu, *to add to, combine with*.
[142] das Gute, *the good*, here: the useful.
[143] Glanz und Schimmer, *splendour and lustre*, fig. ornament and embellishment.
[144] von, *from*, noting distance.
[145] weitschauend, *looking far, commanding an extensive view*.
[146] Giebel, *gable, top, summit*.
[147] überzählen, *to count over;* von — überzählet is a poetical figure of speech, meaning: *surveys*.
[148] Glück, *prosperity, wealth*.
[149] Pfosten, *post*.
[150] Baum for Balken, *beam* (the wood-work of a house or other building).
[151] der Scheunen Räume, poet. amplification for die Scheunen.
[152] Speicher, *granary*.
[153] Segen, *blessing, good things*, here: abundant crops.
[154] biegen, *to bend down* (as by a heavy weight).
[155] bewegt, *moving, i.e.* undulating; the cornfield, moved by a breeze, is likened to an undulating sea.
[156] mir, v. p. 70, n. 41.
[157] des Geschickes Mächte, *the powers of destiny, i.e.* the Fates; an allusion to the classical fable, according to which the Fates or Parcae, three powerful goddesses, presided over, and were the arbiters of, the life and death of man; and whatever good or evil befalls man in the world, proceeded from them; they were, in fact, the Providence of ancient mythology.

Ist kein ew'ger Bund[158] zu flechten,[159]
Und das Unglück schreitet[160] schnell.

*Wohl! nun kann der Guß beginnen;
Schön gezacket[161] ist der Bruch.[162]
Doch, bevor wir's lassen rinnen,
Betet[163] einen frommen Spruch!
Stoßt[164] den Zapfen[165] aus!
Gott[166] bewahr' das Haus!
Rauchend in des Henkels[167] Bogen
Schießt's[168] mit feuerbraunen[169] Wogen.

†Wohlthätig ist des Feuers Macht,
Wenn sie der Mensch bezähmt, bewacht,
Und was er bildet, was er schafft,
Das[170] dankt er dieser Himmelskraft;[171]
Doch furchtbar wird die Himmelskraft,

158 Bund, *league, covenant.*
159 flechten, *to form by texture;* fig. einen Bund flechten, *to make a covenant.* The meaning of this passage is: man must not expect that the Fates should for ever favour him with their friendship and protection; or, must not reckon upon a continual flow of prosperity.
160 schreitet schnell, *strides quickly, i.e.* takes man unawares.
161 gezacket, *crenated, indented.*
162 Bruch, *fracture* (the appearance of metal when broken). Before the casting commences, a small quantity of the alloy is taken out, in a hollow stone, as a specimen, and allowed to cool; should the indentations of the metal, after cooling and settling, appear too small, some more copper; should they appear too large, some more tin, must be added to the mixture.
163 einen frommen Spruch beten, *to say a short prayer.*
164 ausstoßen, *to push, drive,* or *knock out.*
165 Zapfen, *plug, stopple.*
166 Gott — Haus! *May God preserve the house!* (the building, in which the casting operations are carried on, and which would be exposed to danger from fire, if the heated metal were to run over).
167 Henkel, *ear,* vide the introd. notice.
168 schießt's, *the metal darts,* or *rushes,* v. p. 136, n. 19.
169 feuerbraun, *made brown by heat, red-hot.*
170 das dankt er, *he is indebted for it.*
171 Himmelskraft, *heavenly* (*i.e.* extraordinary) *power.*

* Direction to run the metal into the mould.
† Use of the bell as alarm-bell, on the occasion of fire. A conflagration and its consequences.

Wenn sie der Fessel sich entrafft,[172]
Einhertritt[173] auf der eignen Spur,
Die[174] freie Tochter der Natur.
Wehe,[175] wenn sie losgelassen,
Wachsend ohne Widerstand,
Durch die volkbelebten[176] Gassen
Wälzt den ungeheuren Brand!
Denn die Elemente hassen
Das Gebild[177] der Menschenhand.
Aus der Wolke
Quillt[178] der Segen,[179]
Strömt[180] der Regen;
Aus der Wolke, ohne Wahl,[181]
Zuckt[182] der Strahl.[183]
Hört ihr's wimmern[184] hoch vom Thurm?
Das ist Sturm![185]
Roth, wie Blut,
Ist der Himmel;
Das ist nicht des Tages Gluth![186]
Welch Getümmel

172 sich entraffen, *to disengage oneself from.*

173 einhertreten, *to step, walk along;* einhertritt — Spur, *takes a way of its own choice* (one not designed by man).

174 die freie Tochter zc. stands in apposition to Himmelskraft; the fire is figuratively called *daughter* of nature, because Himmelskraft is of the femin. gender.

175 wehe (an exclamation of sorrow), *woe is.*

176 volkbelebt, *crowded with people.*

177 Gebild, v. p. 176, n. 76.

178 quellen, *to spring, gush forth.*

179 Segen, v. p. 180, n. 153; here: *the rain,* as being indispensable for the growth of fruits and the crops.

180 strömt der Regen; these words form an explanation of the preceding two lines.

181 Wahl, *selection, discrimination.*

182 zucken, *to move convulsively,* here: to flash.

183 Strahl for Blitzstrahl, *flash of lightning.*

184 wimmern, *to produce a feeble, trembling sound of suffering and distress, to whimper, moan;* on the occasion of a fire, in Germany, the alarm-bell is sounded in such a manner, that its sounds may well be compared to those of a person in extreme agony; hört ihr's wimmern, *do you hear the alarm-bell sound?* v. p. 136, n. 19.

185 Sturm, *the sounding of the alarm-bell.*

186 Gluth, *glare.*

Straßen[187] auf
Dampf wallt[188] auf!
Flackernd[189] steigt die Feuersäule,[190]
Durch der Straße lange Zeile[191]
Wächst[192] es fort mit Windeseile;
Kochend,[193] wie[194] aus Ofens Rachen,
Glühn[195] die Lüfte,[196] Balken krachen,
Pfosten stürzen,[197] Fenster klirren,
Kinder jammern, Mütter irren,[198]
Thiere wimmern
Unter Trümmern;
Alles[199] rennet, rettet, flüchtet,
Taghell[200] ist ist die Nacht gelichtet;
Durch der Hände lange Kette[201]
Um[202] die Wette
Fliegt der Eimer; hoch[203] im Bogen
Spritzen[204] Quellen[205] Wasserwogen.

187 Straßen auf for auf den Straßen; this irregular construction, and the abrupt sentences of this passage are purposely employed to depict the extreme terror and consternation of the people, on the occasion of a large conflagration.

188 aufwallen, *to rise in the shape of waves*, or *curls*.

189 flackern for aufflackern (said of fire), *to leap up, flame up* or *forth*.

190 Feuersäule, *column* (or *spout*) *of fire*.

191 Zeile, *line* (of buildings).

192 wächst es fort, *the fire goes on increasing*.

193 kochend, *boiling, boiling hot*.

194 wie — Rachen, *like* (the air coming) *out of the aperture of a furnace*.

195 glühen, *to be very hot*.

196 Lüfte, plur., *atmosphere*.

197 stürzen, *to tumble down*.

198 irren, v. p. 176, n. 81.

199 alles, v. p. 135, n. 10.

200 taghell — gelichtet, *the night is illumined into the light of day*, or *changed into day;* lichten (rarely used in this meaning), *to lighten up*.

201 Kette, *chain* (a connected series). It must be imagined that a line of men has been formed, from a place where a supply of water can be obtained, to the seat of the conflagration, and that buckets, filled with water, are passed from one to another along the line.

202 um die Wette, *with the greatest possible despatch;* etwas um die Wette thun (said of two or more persons), *to perform anything with as much energy and despatch, as if it were done for a wager to be won by him who finishes first*.

203 hoch im Bogen, *in high curves*.

204 spritzen, *to squirt*, (said of a fire-engine) *to play*.

205 Quellen (nominat.), *springs, wells* (that supply the fire-engines with water).

Heulend kommt[206] der Sturm geflogen,
Der die Flamme brausend sucht.[207]
Prasselnd in die dürre Frucht[208]
Fällt[209] sie, in des Speichers[210] Räume,
In der Sparren[211] dürre Bäume,[212]
Und als[213] wollte sie im Wehen[214]
Mit[215] sich fort der Erde Wucht[216]
Reißen in gewalt'ger Flucht,[217]
Wächst sie in[218] des Himmels Höhen
Riesengroß!
Hoffnungslos
Weicht[219] der Mensch der Götterstärke,[220]
Müßig[221] sieht er seine Werke
Und bewundernd[222] untergehen.

Leergebrannt[223]
Ist die Stätte,[224]
Wilder Stürme rauhes Bette.[225]
In den öden Fensterhöhlen[226]

206 kommt geflogen, *comes flying on, rushes on.*

207 suchen, *to seek;* the gale which suddenly springs up to increase the flame, is figuratively said to *seek the flame.*

208 Frucht, *fruit,* here in a limited sense: corn, grain.

209 fallen in, *to fall into, i.e.* attack.

210 des Speichers Räume, v. p. 180, n. 151.

211 Sparren, *rafter, joist.*

212 Bäume, v. p. 180, n. 150.

213 als, *as if.*

214 wehen, here in its original meaning: *to move* (usually said only of the wind, meaning: to blow); im Wehen, *in its moving,* or *in its progress.*

215 mit sich fort reißen, *to carry before oneself.*

216 Wucht, *weight, fulcrum.*

217 Flucht, *flight, i.e.* precipitate progress.

218 in des Himmels Höhen, *up to the height of the sky, i.e.* as high as the skies.

219 weichen, (with dative) *to recede before.*

220 Götterstärke, same as Himmelskraft, v. p. 181, n. 171.

221 müßig, *inactive, i.e.* without any more endeavouring to cope with the element.

222 bewundernd, *admiring* (the power of the element).

223 leergebrannt, *burnt out.*

224 Stätte, *place, site, premises.*

225 Bette, *bed* (usually applied to the channel of a river); wilder — Bette, these words stand in the relation of an apposition to Stätte.

226 Fensterhöhle, *sidepiece of a window, aperture in which a window may be fitted.*

Wohnt das Grauen,[227]
Und des Himmels Wolken schauen[228]
Hoch hinein.

Einen[229] Blick
Nach dem Grabe[230]
Seiner Habe
Sendet noch der Mensch zurück —
Greift[231] fröhlich dann zum Wanderstabe.[232]
Was[233] Feuers Wuth ihm auch geraubt,
Ein[234] süßer Trost ist ihm geblieben:
Er zählt die Häupter[235] seiner Lieben,[236]
Und sieh'! ihm fehlt kein theures Haupt.

* In[237] die Erd' ist's aufgenommen,
Glücklich[238] ist die Form gefüllt;

[227] Grauen, *horror*.
[228] schauen hinein, *are looking into* (the gutted premises).
[229] Einen Blick noch, *one more look*.
[230] Grab, *grave*, fig. place of destruction.
[231] greifen zu, *to seize*.
[232] Wanderstab, *walking-staff*. Of course, this description of the consequences of a conflagration applies only to bygone days, when fire-offices and insurance companies were yet unknown; in those days people, whose houses and property had been destroyed by fire, often preferred leaving the place of the disaster for ever, and seeking a new home in a different part of the country.
[233] was auch, *whatever*.
[234] Ein — geblieben, *he has one sweet consolation left him*.
[235] Häupter seiner Lieben, poet. amplification for seine Lieben.
[236] Lieben, *dear ones, i.e.* family.
[237] in — aufgenommen, *the metal has been received in the earth, i.e.* has been run into the mould enclosed underground.
[238] glücklich, adv., *luckily, successfully*; this word is, however, when joined to a verb in the perfect tense, in many phrases used to render more emphatic the statement, that anything has been really and absolutely accomplished, without any reference to success or luck, e.g. er hat glücklich all sein Vermögen durchgebracht, *he has actually spent all his property*. The word is here used in this sense, as will be seen from the next lines in which the master is expressing his anxiety and doubt, whether the casting process has been successful.

* Observation, that the running of the metal into the mould has been successful.

*Bis die Glocke sich verkühlet,[269]
Laßt die strenge Arbeit ruhn.
Wie im Laub der Vogel[270] spielet,
Mag sich jeder gütlich[271] thun.
Winkt[272] der Sterne Licht,
Ledig[273] aller Pflicht,
Hört der Bursch[274] die Vesper[275] schlagen;
Meister[276] muß sich immer plagen.[277]

†Munter fördert seine Schritte
Fern im wilden Forst der Wandrer
Nach[278] der lieben Heimathhütte.
Blöckend ziehen heim die Schafe,
Und der Rinder

[269] sich verkühlen, *to cool.*

[270] Vogel, *bird,* here used to typify creatures leading a life full of play, and exempt from any business or care.

[271] sich gütlich thun, *to enjoy oneself, indulge.*

[272] winkt for wenn winkt; winken, *to wink, blink, twinkle.*

[273] ledig, with genit., *exempt from,* belonging to Bursch in the next line.

[274] Bursch for Lehrbursch, *apprentice, lad.*

[275] Vesper, *vespers* (evening service) die Vesper schlägt, *the evening bell goes;* in Germany for many trades it is the signal for leaving off work.

[276] Meister for der Meister; the definite article has been omitted in imitation of a custom prevalent in family conversation, to leave out the article before Vater and Mutter, e. g. Vater ist nicht zu Hause (*father is not at home*), for der Vater &c.

[277] sich plagen, *to toil hard, worry oneself.* The meaning of this passage is: when the evening comes, apprentices and men may leave off work, and divest their minds of business cares, whereas the master cannot be said to be ever altogether free from anxious thoughts connected with his business.

[278] nach, *towards.*

* Direction for the men, to take some rest and refreshment, whilst the metal is cooling.

† An episodical discourse, delivered during the time that the men are taking rest, on the privilege of evening's rest, enjoyed by the denizens of a peaceful community, through the protection of the law: the blessings of civilization, attributable to order.

Breitgestirnte,[279] glatte[280] Schaaren[281]
Kommen brüllend,
Die gewohnten Ställe füllend.
Schwer[282] herein[283]
Schwankt der Wagen,
Kornbeladen;[284]
Bunt von Farben,
Auf den Garben
Liegt der Kranz,[285]
Und das junge Volk[286] der Schnitter
Fliegt[287] zum Tanz.
Markt und Straße werden stiller;
Um des Lichts gesell'ge Flamme
Sammeln[288] sich die Hausbewohner,
Und das Stadtthor schließt[289] sich knarrend.
Schwarz[290] bedecket
Sich die Erde;
Doch den sichern Bürger schrecket
Nicht die Nacht,
Die den Bösen gräßlich[291] wecket;
Denn das Auge des Gesetzes wacht.

[279] breitgestirnt, *broad-fronted, having a broad forehead;* this expression is formed in imitation of the Homeric word εὐρυμέτωπος.
[280] glatt, *smooth, sleek.*
[281] Schaar, *crowd,* here: herd.
[282] schwer, *heavy, i.e.* heavily laden.
[283] herein, *in, i.e.* into the farmyard.
[284] kornbeladen, *laden with crops,* or *sheaves.*
[285] Kranz, *wreath,* here: the harvest wreath, a wreath made of the spikes of corn and field-flowers, which the mowers, after the harvest is finished, in a solemn procession present to their master, whereupon they spend the evening in amusements and dancing.
[286] Volk, *crowd.*
[287] fliegen, *to fly,* fig. to move or pass rapidly, to hasten.
[288] sich sammeln, *to collect, assemble.*
[289] schließt sich, *closes, is shut.*
[290] schwarz bedecket sich, *is covered with darkness.*
[291] gräßlich, adv., *horribly;* it is a peculiarity of Schiller's poetical style, to use, more frequently than other poets do, adverbs, for the purpose of making a period full, smooth, and swelling in sound. The meaning of this passage is: the peaceful citizen, in a civilized community, views the approach of night without apprehension, as he

Heil'ge Ordnung, segenreiche
Himmelstochter, die das Gleiche[292]
Frei[293] und leicht und freudig bindet,[294]
Die der Städte[295] Bau gegründet,
Die herein[296] von den Gefilden
Rief den ungesell'gen Wilden,[297]
Eintrat in der Menschen Hütten,
Sie gewöhnt zu sanften Sitten,
Und das theuerste der Bande
Wob, den Trieb[298] zum Vaterlande!

Tausend fleiß'ge Hände regen,[299]
Helfen[300] sich im munterm[301] Bund,[302]
Und in feurigem[303] Bewegen[304]
Werden[305] alle Kräfte kund.
Meister rührt sich und Geselle
In der Freiheit heil'gem Schutz;
Jeder freut[306] sich seiner Stelle,[307]

knows that he is protected from injury and violence by the strong arm of the law; but the lawless evil-doer, when awaking during the night, is filled with a horrible fright and terror, because he is aware that the law is ever watchful, and may reach him at any moment.

292 das Gleiche, *what is equal*, *i.e.* those united by the bonds of equality, such as uniformity of language, race, and character.

293 frei, leicht, freudig, adverbs, *freely* (without compulsion), *easily* (without difficulty), *cheerfully* (without reluctance).

294 binden, *to tie, unite.*

295 der Städte Bau gründen, poet. amplification for Städte gründen, *to build towns.*

296 herein, *in*, *i.e.* into the towns.

297 Wilde, *savage, barbarian*, alluding to the early ages of nations, when men, altogether uncivilized, were without any fixed domiciles, property, and settled occupations, but roaming about the fields and woods, in quest of food.

298 Trieb, *tender sentiments;* Trieb zum Vaterlande, *love for one's country, patriotism.*

299 sich regen, *to bestir oneself, to stir.*

300 sich helfen, *to assist each other.*

301 munter, *nimble, active, busy.*

302 Bund, *league, community.*

303 feurig, *fiery, hot*, fig. energetic.

304 Bewegen, *stir, bustle.*

305 kund werden, *to become discernible, show oneself, come out.*

306 sich freuen, *to be glad* or *satisfied.*

307 Stelle, *position, rank* (in society).

Bietet dem Verrächter Trutz.[308]
Arbeit ist des Bürgers Zierde,
Segen[309] ist der Mühe Preis;
Ehrt[310] den König seine Würde,
Ehret uns der Hände Fleiß.

Holder Friede,
Süße Eintracht,
Weilet,[311] weilet,
Freundlich über[312] dieser Stadt!
Möge[313] nie der Tag erscheinen,
Wo[314] des rauhen Krieges Horden
Dieses stille Thal durchtoben;[315]
Wo der Himmel,
Den des Abends sanfte Röthe
Lieblich malt,
Von der Dörfer, von der Städte
Wildem Brande schrecklich strahlt![316]

* Nun zerbrecht mir[317] das Gebäude,[318]
Seine Absicht hat's erfüllt,
Daß[319] sich Herz und Auge weide[320]
An dem wohlgelungnen[321] Bild.[322]

[308] Trutz or Trotz bieten, *to defy, set at defiance.*
[309] Segen, v. p. 180, n. 153, here: wealth.
[310] ehrt, for wenn or wie ehrt.
[311] weilet, sec. pers. plur. imperat.
[312] über, *over* (as watching over).
[313] möge, *may*, expressive of a wish.
[314] wo, *where*, but frequently, as here, used figuratively as an adverb of time: when.
[315] durchtoben, *to rage through, ravage.*
[316] strahlen, *to glow, glare.*
[317] mir, v. p. 70, n. 41.
[318] Gebäude, *building*, here, in a limited sense, used for: mould.
[319] daß v. p. 175, n. 58.
[320] sich weiden an, *to be delighted by.*
[321] wohlgelungen, *successful, perfect.*
[322] Bild for Gebild, *v* page 176, note 76.

* Direction to break the mould.

Schwingt den Hammer, schwingt,
Bis der Mantel[323] springt![324]
Wenn die Glock' soll auferstehen,[325]
Muß die Form in Stücken gehen.

*Der Meister kann die Form zerbrechen
Mit weiser Hand, zur rechten Zeit;
Doch wehe, wenn in Flammenbächen[326]
Das glühnde Erz[327] sich[328] selbst befreit!
Blindwüthend,[329] mit des Donners Krachen,
Zersprengt es das geborstne Haus,[330]
Und wie aus offnem Höllenrachen
Speit[331] es Verderben zündend aus.
Wo rohe[332] Kräfte sinnlos walten,
Da kann sich kein Gebild gestalten;[333]
Wenn sich die Völker selbst befrein,
Da kann die Wohlfahrt[334] nicht gedeihn.

Weh, wenn sich in dem Schooß[335] der Städte
Der Feuerzunder[336] still[337] gehäuft,[338]
Das Volk, zerreißend seine Kette,

[323] Mantel (of a mould), *shell, coat.*
[324] springen, *to crack, burst.*
[325] auferstehen, *to rise* (as from the dead).
[326] Flammenbäche, *fiery rivulets, i.e.* streams of heated metal.
[327] Erz, *a compound of copper and tin* (the bell-metal).
[328] sich selbst befreit, *frees itself by its own force,* fig. for: explodes, bursts the mould,
[329] blindwüthend, *raging, raving like a madman.*
[330] Haus, *house,* here fig. the mould.
[331] ausspeien, v. p. 169, n. 22.
[332] roh, *brutal, fierce, senseless.*
[333] sich gestalten, *to assume a form* or *shape, to be formed.*
[334] Wohlfahrt, *prosperity, common weal.*
[335] Schooß, v. p. 175, n. 66.
[336] Feuerzunder, *tinder, touch-wood,* fig. grievances likely to lead to hostilities.
[337] still, adv., *silently.*
[338] sich häufen, *to accumulate.*

* Use of the bell as a tocsin on the occasion of popular disturbances. Revolution and fanaticism. (This description of the horrors of revolution specially refers and applies to events and scenes that occurred at Paris, during the first French Revolution).

Zur Eigenhilfe[339] schrecklich greift![340]
Da zerret an der Glocke Strängen
Der Aufruhr, daß sie heulend schallt
Und, nur geweiht zu Friedensklängen,
Die Losung anstimmt[341] zur Gewalt.[342]

Freiheit[343] und Gleichheit! hört[344] man schallen;
Der ruh'ge[345] Bürger greift zur Wehr,[346]
Die Straßen füllen[347] sich, die Hallen,[348]
Und Würgerbanden[349] ziehn[350] umher.
Da werden[351] Weiber[352] zu Hyänen
Und treiben[353] mit Entsetzen[354] Scherz;

339 Eigenhilfe, *self-redress.*

340 greifen zu, *to seize,* fig. to have recourse to.

341 anstimmen, *to intonate, sound.*

342 Gewalt, *violence, outrage.*

343 Freiheit, *liberty;* Gleichheit, *equality,* the German words for *liberté, égalité,* the watch-words of the first French Revolution.

344 hört man schallen, *the sound* (or *cry*) *is heard.*

345 ruhig, *peaceful, i.e.* free from war, or military service.

346 Wehr, *weapon, arms;* this line alludes to the National Guard, a body of troops, raised from the citizens of Paris and other towns in France, for the purpose of defending the popular rights, and maintaining order, shortly after the Bastile was taken (July 14, 1789); they formed a very important element of the revolution.

347 füllen sich, *are filled* (with tumultuous crowds).

348 Halle, *any covered place,* here: market-place, public square, many of which, in Paris, are partially covered.

349 Würgerbanden, *bands of assassins;* alluding to the *Septembriseurs,* a band of about 300 assassins, belonging to the lowest scum of the Paris and provincial mob, who, on the 2d, 3d, 4th, and 5th Sept., 1792, went to the prisons of Paris, especially those called *l'Abbaye, la Force, les Bernardins,* and *Bicêtre,* and there massacred all prisoners suspected of being opposed to the revolution; the number of these victims, the majority of whom were priests and nobles, is estimated at from eight to ten thousand.

350 umherziehen, *to go from one place to another.*

351 werden zu, v. p. 125, n. 140.

352 Weiber, *women.* Women acted a very prominent part in many of the most violent and atrocious scenes of the French Revolution. It is no poetical fiction or exaggeration, but an historical fact, that some human tigresses actually, with their teeth, tore the heart and mutilated limbs of persons who were considered enemies to the people, after they had been executed, or killed in a popular disturbance.

353 Scherz treiben mit, *to make sport of.*

354 Entsetzen, *horror, i.e.* deeds and scenes of horror.

Noch zuckend,[355] mit[356] des Panthers Zähnen,
Zerreißen sie des Feindes Herz.
Nichts Heiliges ist[357] mehr, es[358] lösen
Sich alle Bande frommer Scheu;[359]
Der Gute räumt[360] den Platz dem Bösen,
Und alle Laster walten frei.[361]
Gefährlich ist's, den Leu zu wecken,
Verderblich ist des Tigers Zahn;
Jedoch der schrecklichste der Schrecken,
Das ist der Mensch in seinem Wahn.[362]
Weh denen, die dem Ewigblinden[363]
Des Lichtes[364] Himmelsfackel[365] leihn!
Sie strahlt[366] ihm nicht, sie kann nur zünden,[367]
Und äschert[368] Städt' und Länder ein.

* Freude[369] hat mir Gott gegeben!
Sehet! wie ein goldner Stern

[355] zuckend belongs to Herz in the next line; zucken (v. p. 182, n. 182), here: *to palpitate.*

[356] mit — Zähnen, *with the teeth of a panther, i.e.* with the fury and bloodthirst of a panther.

[357] ist, *there is.*

[358] es lösen sich, *become untied, loosened.*

[359] Scheu, *sense of shame, reserve, awe.*

[360] den Platz räumen, *to yield the ground.*

[361] frei, adv., *without restraint.*

[362] Wahn, *fanaticism, frenzy.*

[363] der Ewigblinde, *the eternally blind,* here: the senseless multitude.

[364] Licht, *light;* fig. enlightenment; here to be understood in either sense.

[365] Himmelsfackel, *heavenly torch.* The epithet "heavenly" is applied to torch, because a torch is the means of lighting a fire, which before has been called by the poet: Himmelskraft.

[366] strahlen, *to light, fill with light.*

[367] zünden, *to kindle a fire* or *conflagration.*

[368] einäschern, *to reduce to ashes, burn down.* The meaning of this passage is: those persons, endowed with talents and knowledge, who act the part of demagogues, and give the multitude the assistance of their superior intellect, will surely repent of it. Far from really enlightening and benefiting the minds of the multitude, they will only furnish them with weapons of destruction, which will spread ruin and desolation on the face of the earth.

[369] Freude—gegeben, *God has given me happiness, i.e.* has blessed my work.

* Observation that the casting has, under God's blessing, been completely successful. Christening of the bell.

Aus der Hülse,[370] blank[371] und eben,
Schält[372] sich der metallne Kern.[373]
  Von dem Helm[374] zum Kranz[375]
  Spielt's[376] wie Sonnenglanz.[377]
Auch des Wappens[378] nette Schilder[379]
Loben[380] den erfahrnen Bilder.[381]

  Herein![382] herein!
Gesellen alle, schließt[383] den Reihen,[384]
Daß wir die Glocke taufend[385] weihen![386]
Concordia soll ihr Name sein.
Zur Eintracht, zu herzinnigem[387] Vereine[388]
Versammle sie die liebende Gemeine.[389]

* Und dies sei fortan[390] ihr Beruf,
Wozu[391] der Meister sie erschuf!
Hoch überm niedern[392] Erdenleben

370 Hülse, *husk, shell, any outer covering*, here: the mould.

371 blank und eben, *shining and smooth*; these adjectives apply to Kern in the next line.

372 sich schälen, *to come out* (like a fruit that is peeled off its shell).

373 Kern, *kernel*, fig. the central part of anything, here: the bell.

374 Helm, the upper *vase*, or that part of the bell which is above the waist.

375 Kranz, v. p. 174, n. 47.

376 spielt's, *the bell is shining* or *sparkling*; spielen, *to refract the light and shine bright, change colour*.

377 Sonnenglanz, *the bright sun*, or *the rays of the sun*.

378 Wappen, *arms, ensign armorial*.

379 Schilder, inaccurate form of the plur. for Schilde, of Schild, *escutcheon*.

380 loben, v. p. 172, n. 7.

381 Bilder (usually Bildner), *maker, artificer, artist*.

382 herein! *come in!*

383 schließen, *to close up, fill up*.

384 Reihen, v. p. 176, n. 85; here: *circle*.

385 taufen, *to christen*. The giving of a name to a new-cast bell, in order to distinguish it from others, is a very ancient custom.

386 weihen, *to consecrate*.

387 herzinnig, *heartfelt, hearty*.

388 Verein, *union, concord*.

389 Gemeine or Gemeinde, *congregation*.

390 fortan, *henceforth*.

391 wozu, *wherefore*.

392 nieder, *low, humble, mean*.

* Epilogue. Destination of the bell.

Soll sie im blauen Himmelszelt,[393]
Die[394] Nachbarin des Donners, schweben[395]
Und grenzen[396] an die Sternenwelt,[397]
Soll eine Stimme sein von oben,
Wie[398] der Gestirne[399] helle Schaar,
Die ihren Schöpfer wandelnd loben[400]
Und führen[401] das bekränzte[402] Jahr.
Nur ewigen und ernsten[403] Dingen
Sei ihr metallner Mund geweiht,[404]
Und stündlich mit den schnellen Schwingen[405]
Berühr' im[406] Fluge sie[407] die Zeit.[408]
Dem Schicksal[409] leihe sie die Zunge;
Selbst[410] herzlos, ohne Mitgefühl,
Begleite sie mit ihrem Schwunge[411]
Des Lebens wechselvolles Spiel.[412]

393 Himmelszelt, *canopy of heaven.*

394 die Nachbarin &c.; these words stand in apposition to sie (die Glocke).

395 schweben, *to hang in the air.*

396 grenzen an, *to border on, be contiguous* (or *adjacent*) *to.*

397 Sternenwelt, *celestial sphere.*

398 wie, *like unto.*

399 Gestirne, *stars.*

400 loben, *to praise;* this expression is an imitation of *Coeli enarrant* (Psal. xix.) and other scriptural passages.

401 führen, *to lead;* the stars are said to lead the year, inasmuch as the year and its periods are determined by their apparent revolution round the earth.

402 bekränzt, *adorned with wreaths;* this epithet is applied to the year, with reference to the Horae (three sisters, goddesses of the seasons and years) who, by the ancient Grecian poets, were represented as wearing crowns of palm-leaves,

403 ernst, *solemn.*

404 geweiht, *devoted, applied.*

405 Schwinge (used in poetry), *wing.*

406 im Fluge, *flying, whilst in the act of flying.*

407 sie, accus. fem. sing., referring to die Glocke.

408 Zeit, *Time,* is here to be understood personally, as a deity, provided with wings. This passage has reference to the use of a bell in telling the hour, by being struck upon by the clock; this stroke on the bell is here poetically represented as being produced by a touch of the wings of Time.

409 Schicksal, *destiny, i.e.* the events that happen to man in the world.

410 selbst herzlos (the bell), *being itself without a heart* (un-sentient).

411 Schwung, *sway, vibration, ringing, peal.*

412 Spiel for Schauspiel, *drama;* this expression is here used in allusion to the popular conceit with poets, of likening the world to a stage, and men to actors on it. This passage will be better understood, by comparing it with a previous stanza: „Was in des Dam-

Und wie der Klang im Ohr vergehet,
Der mächtig tönend ihr[413] entschallt,
So lehre sie, daß nichts bestehet,[414]
Daß alles Irdische verhallt.[415]

* Jetzo[416] mit der Kraft des Stranges
Wiegt[417] die Glock' mir[418] aus der Gruft,
Daß sie in das Reich[419] des Klanges
Steige,[420] in die Himmelsluft![421]
Ziehet,[422] ziehet, hebt!
Sie bewegt sich, schwebt!
Freude[423] dieser Stadt bedeute,[424]
F r i e d e sei ihr erst Geläute.

mes" rc., p. 174.

413 ihr entschallt, *sounds from it.*

414 bestehen, *to last, endure.*

415 verhallen (properly said of sounds), *to die away by degrees,* here fig.: to perish. The meaning of this passage is: as the sound of the ringing bell dies in the ear, thus all earthly things and concerns perish, by degrees.

416 jetzo, same as jetzt, *now.*

417 wiegen (here used in the meaning of the usual expression wägen), *to weigh, raise.*

418 mir, v. p. 70, n. 41.

419 Reich, *empire, region.* Reich der Töne, *region of sounds,* fig. for: the air, because a bell can produce melodious sounds only when it is suspended in the air.

420 steigen, *to ascend, be raised.*

421 Himmelsluft, *ether.*

422 ziehen, *to pull.*

423 Freude — bedeute; ihr erst Geläute in the next line must be understood as subject of the sentence; Freude is accus.

424 bedeuten, *to signify.*

* Direction to raise the bell out of the pit.

BIOGRAPHICAL NOTICE OF UHLAND.

LUDWIG UHLAND was born April 26th, 1787, at Tübingen, a town in the kingdom of Würtemberg, where his father was secretary to the university. He received a liberal education, and, in 1805, was matriculated at the university of his native town; for three years (from 1805 till 1808) he studied for the bar, to qualify himself for the duties of a professional career, and, in 1810, took his degree as LL.D.

In the same year Uhland went to Paris, principally for the purpose of making literary researches; he was a constant frequenter of the Imperial library, where he chiefly bestowed his attention upon manuscripts relating to the poetical literature of the middle ages, and these researches seem to have exercised a permanent influence on the whole tendency of his later poetical works.

Before 1816, Uhland held an appointment under the government of his country, but having by some circumstance lost it, applied himself successfully to the exercise of his profession as barrister and solicitor. In 1817 and 1819 he was elected to represent the university and town of Tübingen in the Würtemberg chamber of deputies. In 1830, he was appointed professor of German literature at the University of Tübingen, but resigned this appeintment in 1833, for some political reasons, and led for many years the life of a private gentleman, when, in 1848, he was by the *circle* of Tübingen elected member of the German Parliament, sitting at Frankfort-on-the-Maine, in 1848 and 1849. After this period he lived a retired life in his native town, where, in 1857, on the occasion of some public *fête*, he became the object of a public ovation. He died at Stuttgard, on the 14th of November, 1862.

As early as 1804, Uhland wrote poetry which appeared in the shape of contributions to the literary magazines and poetical annuals of the period; in 1814 his poems were first published in a collected form; they consisted of ballads, lyrical poems, and imitations of the *Romancero español*; the size of this volume has in later editions been considerably enlarged, principally by the addition of patriotic songs, to which part

of his poems, in fact, no small share of the reputation and popularity which Uhland has achieved in Germany and abroad, is due. Uhland's poetry is of a varied character, and himself a poet of no ordinary pretensions. His ballads are admirably faithful delineations of the romance of mediæval life; the subjects of his lyrical poems are chiefly the joys and aspirations of youth, and the expression of patriotic feelings and hopes. He has been less successful in his dramatic essays, but his literary, critical, and philological works rank amongst the highest of their class.

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